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CORSO VENEZIA 65, MILAN, ITALY,
December 22, 1901.

THE city of Milan, then, has spoken; its mouth has been opened, and it has pronounced its verdict in regard to the famous question of the subsidy to the Scala.

In the days preceding the voting of the referendum the fight between the two parties has been most obstinate. The press took part in it with articles by our best critics; there were conferences innumerable, in which many wise words, and not a few foolish ones, were applauded.

Many of those favorable to the subsidy advocated abstention, on the clerically questionable grounds as to whether an artistic matter of the highest importance could be properly decided by political votes; others because the woman folk were not also invited. They argue that among the public who go to the Scala the female portion very properly occupy an equal if not a higher post than the men, both as regards their presence and their judgment in all that appertains to musical art; that the theatre is not a political camp where the women, at all events in Italy, cannot enter the lists by reason of their instruction or their inclination; music and politics are not one and the same thing, but two utterly different camps.

But it was, you may say, a foregone conclusion; the referendum was not a question of art, but of politics. When in a moment of popular enthusiasm, after the famous Milanese May movement of unhappy memory, the socialistic party succeeded in obtaining a majority in the Commune of Milan, their first thought was to pull down and destroy all that the moderate party had done, including the question which had been dragging on for years, that, namely, of the final settlement of the position of the Scala. To regulate a question of this sort is not, naturally, an easy task for any political party, whether socialistic or moderate; on the other hand, to abolish the subsidy right off by a simple stroke of the pen, was not possible without at least undertaking very considerable responsibility. And so, with a flash of genius, they conceived the brilliant notion of calling a referendum, whereby the responsibility might pass from the town council to the townspeople. And this brings us to to-day's voting. But does the Commune by this vote get calmly and serenely out of the wood? It would need the brains of some of our municipality to arrive at any such conclusion. Meantime let us premise that the referendum committee, deciding at the last moment to publish its manifest, and make known to the public what it is called on to do, should in a moment of repentance say: You are called on to decide whether the municipality of Milan should or should not grant the subsidy to the Scala, but, if your vote be favorable, that will not mean that the organization of the theatre shall remain the same; we will adapt it to modern requirements, so that the theatre may continue to live its glorious life! Oh! my dear wise-acres, was it necessary for this to trouble all Milan with a referendum? And have you not always said that the municipality must not give the subsidy, because organized as the theatre now is it is accessible only to the rich, whereas the money of the municipality is public money? If you think it possible so to transform the theatre as to meet modern requirements and satisfy all tastes, why not try that first, without troubling people with your "referendum"?

Now, however, the voting has taken place, and out of 60,000 voters only 16,000 have taken the trouble to vote, 11,000 registering their "no." So far, so good; the "noes" have had a 4,000 votes majority. But, may I make bold to ask, do 11,000 persons represent the wishes of 500,000?—for such is the approximate population of Milan. It would need a strong dose of ignorance to enable anyone to answer "yes."

But this is not all; the question has to be considered from another point of view. The people elect their town

councillors in order that they may decide for them, with all due responsibility, all matters that are supposed to interest the city. It is through them that the people speak, discuss, accept or annul whatever is found necessary. What will each of these town councillors reply to their electors when questioned as to the Scala? You, the people may say, have accepted the advice and ideas of people of whom we know nothing; we have not heard the reasons for which the subsidy to the Scala has been abolished; we do not know what thoughts have guided you in destroying a venerable institution which was the glory of Milan; it is you who are responsible; if you were not competent to judge, you could have resigned!

And thus, as you can see, the matter, so far from being settled, is on the contrary the subject of lively discussion; far too many are the interests involved to allow of its being settled in this off-hand way.

Meanwhile one notable circumstance may be observed: Rome, one of the most artistic of cities in the true sense of the word, struck by the unfavorable voting of Milan, is seeking to reap advantage from it.

In the Roman press may be easily discerned that without much noise they are nevertheless preparing a campaign for the removal of the commercial seat of music from Milan to Rome. The press writes about as follows: Milan was and is the commercial centre of music by reason of the Scala Theatre; it was this theatre that gave the cachet of celebrity to the artist; it was Milan's approval that the young author sought for his work; it was at Milan that maestri, critics and artists foregathered from every country to study and witness the great representations at the Scala, and it was this great assemblage that constituted the great value of the critical judgment of Milan. Take all this away and you will have taken from Milan the great reason for its being what it is! Add to this the badness of its climate, which is detrimental to the throats of the artists; the cold, the fogs of winter and the heat of summer; the more commercial tastes of the Milanese people, which leave them little time to devote to art of any sort, so much so that as a rule we may call the Milanese nature rather anti-artistic; so that once the Scala closed, for the very want of a large theatre you will at once feel convinced that the natural musical centre * * * must be Rome—you may add. Where else have we a Costanzi Theatre which without assistance furnishes the best representations, and where Puccini, Mascagni and Leoncavallo give their premières in preference to the Scala? And, after all, are they wrong in reasoning thus?

But notwithstanding all this, it is my conviction that the Scala, even with its 4,000 "noes," will continue to live as gloriously as ever and even more so, because to take away the Scala from Milan means depriving it of one of the only two things it has to tempt a foreigner: the Duomo, and—we can only consequently add, the Scala. Indeed, after so much talk about the Scala, public interest in it has increased in a most extraordinary degree. The expectation for its opening is intense. This will take place on Boxing night with the opera "Walküre." Great also are the expectations for the "Linda di Chamounix," which has not been given at this theatre since 1855; this will take place on the 28th inst. with the ballo "Amor" of Manzotti. Only fancy that for this ballet the trials have now extended over three months, which is almost an unheard of thing in Italy, entailing as it also does enormous expense for the great number of ballerine in it.

You will, I believe, receive the account of this ballet from other quarters, therefore I will limit myself to telling you that an elephant has been engaged for it, a real live elephant from Paris; so very much alive indeed that on his arrival in Milan, whether because tired of the journey or for want of proper knowledge of the language, he broke away and started stretching his legs through the streets of Milan, much to the discomfort and disadvantage of everybody and everything he met. At last, and before he had done any serious damage, he was retaken and conducted to the hotel—I mean his home. During the trials at the theatre he has gone wrong in one of his legs, and is now in the doctor's hands—a specialist, of course. Milan is much interested in his case, not only as an important civic guest, but also because if he does not get well in time he will have to yield his post to a companion of less ponderous proclivities, possibly of cardboard.

F. ORLANDI.

CORSO VENEZIA 65, MILAN, ITALY,
December 19, 1901.

Whether in Cuba, the Philippines, China or in Italy, in one and all of these countries it has become necessary for Americans to lead and show others the way. They conquer and master the situation; direct and manage affairs, alike civic, industrial and artistic! It is not my intention in to-day's letter to THE MUSICAL COURIER to speak of American warriors and soldiers brave engaged in the first named countries, but of the successful business tactics, the directorship and managerial talent of a certain American gentleman named Smith—not John—but Joseph

Smith, whose present home, or headquarters, is in Florence, Italy.

Mr. Smith (or "Colonel" Smith, who certainly looks a Kentucky colonel, though he hails from Baltimore) is very tall of stature, very dark in complexion—"like a Neapolitan," as an Italian expressed himself to the writer—is a young man and handsome; he is very polite and suave of manner, good natured and considerate of others and decidedly artistic in his tastes. Some six years ago Mr. Smith came to Italy to improve his baritone voice and study singing. His voice is a most agreeable one and he sings well—with musicianly understanding, feeling and expression; but he perceived a field larger, greater, more useful, perhaps, than the career of a professional singer; a field little known, not explored, not cultivated to any extent in Italy. Up to Colonel Smith's time, musical artists, instrumentalists, had but few opportunities in Italy, outside of Rome, of being heard in public and acquiring fame. Italians are opera singers and opera lovers; they are fond of tunes and melodies, but of instrumental music, symphony, sonata, quartets, &c., they hear little and know less. To the average Italian a musical career means opera singing, it being a rare thing indeed to meet one familiar with the classics or instrumental repertory of any sort. By this I do not wish to be understood as saying that there are no instrumentalists in Italy, but that the Italian's musical expression is "vocal," not instrumental, and his highest ideal in music is that of opera.

Mr. Smith was not long or slow in learning these facts, and with a kindly disposition he conceived the happy idea of introducing or presenting foreign musical talent, particularly instrumental, to the Italian people. Thus began the career in Italy of Joseph Smith, concert director and manager for musical artists.

That this impresario Americano—or, to continue in English, this American manager—loves to do for others I verily believe; that he looks out for their interest and welfare I have no doubt; that, as representative of artists, musical and dramatic, Mr. Smith is not only their manager but their friend as well, I know for a fact. Being fitted by nature, taste and inclination to care for and look after the musical affairs and interests of others, he has made it not only his duty but his pleasure to do this, and has since given his entire attention to managerial enterprise with a spirit of devotion and earnestness that easily accounts for his remarkable success. Off duty—that is, off the stage—away from the concert room and business, Colonel Smith is a jolly good fellow. Agreeable and kind always, ever polite, a splendid host, a fine billiardist, a good conversationalist; in short, a genial companion. He possesses to a strong degree the feeling, the confidence and belief in self which enables him to go ahead and act for others. His ability in this direction has been more than remarkable—it is amazing! To-day Joseph Smith controls all first-class concert enterprise in Italy from one end to the other, and this is fast branching out internationally; already we find him in touch with Germany, France, England and America.

While Smith has the musical temperament, he has it under such control that at all times he can remain composed and keep cool, when others may grow excited and lose their heads. I have seen him under trying circumstances, in the most calm, unruffled manner, ask for or demand the matter in dispute on paper, so that he might see instead of having to hear the figures. During the time he studied the items on paper before him the excited Italian gentlemen had opportunity to cool off and tone down, when Smith would look up smilingly and remark blandly in Italian: "Ah, I see!" or other words to the same effect, but quietly and easily start all over again until he secured his point, or had the information desired.

He has a long, cool, calculating head that goes splendidly with his tall figure and his long, farsighted managerial strides.

This manager has, too, the happy faculty of giving special names or titles to his various stars. Thus Jan Kubelik, the Bohemian violinist, was toured in Italy by him as the "phenomenal"; Stefi Geyer, the thirteen year old Hungarian violinist, his latest treasure or find, Mr. Smith styles the "prodigious," and so on through his list of artists. This girl violinist, Stefi Geyer, whom I have been privileged to hear in private, is indeed a wonder. No allowance need be made in favor of, or on account of, her youth—she plays not like a child violinist, but like a mature artist. She is really "prodigious," as her manager rightfully claims and announces.

There was considerable speculation in Milan as to who would follow the well backed and supported concerts of the Perosi Society's presentation of "Moses," with which the church-transformed-concert house Salone Perosi was inaugurated or thrown open to the public.

This, to the surprise of many and the dismay of some, was solved by our enterprising American friend, Joseph Smith, who ventured to engage the new house, not yet in vogue, for musical artists whom he represented.

As a first attraction at the Salone Perosi, Mr. Smith presented Pablo de Sarasate and Berthe Marx, with Otto

Goldschmidt accompanist, who, after visiting Venice, played a return engagement here, and are now concertizing in the south of Italy. The complete itinerary of the Sarasate-Berthe Marx combination, during the month of December, is as follows: Milan, Salone Perosi, December 3; Florence, Royal Pergola Theatre, December 6; Venice, Rossini Theatre, December 9; Milan, Salone Perosi, December 11; Bologna, Royal Comunale Theatre, December 12; Florence, Royal Pergola Theatre, December 13; Genoa, the Carlo Felice, December 15; Rome, the Costanzi Theatre, December 17; Naples, San Carlo Theatre, December 18; Rome, the Costanzi, December 20; Genoa, Carlo Felice Theatre, December 21; Turin, Teatro Regio, December 22.

Other musical stars and artist combinations controlled, directed or managed by Mr. Smith are: Stefi Geyer, the promising thirteen year old child violinist, with Valeria Ipolyi, Hungarian pianist, whose first Milan concert is announced for to-night (this little violinistic and musical genius is a pupil of Jenő Hubay, professor at the Royal Conservatory of Budapest); Eugen d'Albert, Teresa Carreño and Ferruccio Busoni, pianists; César Thomson, the violinist, and others; the Kaim Orchestra, of Munich, under Felix Weingartner. This celebrated organization will begin at Venice on April 4 next and tour all of Italy and the French Riviera, giving concerts nearly every day, ending with four appearances in Paris at the Opéra Comique, where the nine symphonies of Beethoven, the same master composer's "Emperor" Concerto for piano, as well as his Violin Concerto, will constitute the programs.

Mr. Smith also represents the great Eleonora Duse and her company in the production of Gabriele d'Annunzio's tragedy, "Francesca da Rimini," in the United States, and has already made contract with Liebler & Co., of New York, for the American engagement, beginning in October, 1902.

During the month of May, 1902, the Duse Company will go to London.

Of these various attractions in the Joseph Smith Concert Bureau, I can report only on the first two thus far appearing in Milan. Others will follow as their dates occur.

Sarasate and Berthe Marx at their first concert here presented the following program:

Kreutzer Sonata, for violin and piano.....Beethoven
Pastorale, Variée.....Mozart

Etude en forme de Valse.....Saint-Saëns
La Fée d'Amour, Morceau caractéristique (Edit. Sarasate).....Raff
Barcarolle.....Chopin
Sixième Rhapsodie.....Liszt
Nocturne Serenade.....Sarasate
Introduction and Tarantelle.....Sarasate

Both artists played all but the first and third movements of the "Kreutzer" Sonata from memory; the variations were delivered exquisitely, with a delicacy and refined finish rarely enjoyed. Madame Marx, in the Mozart "Pastorale," displayed the same crisp, clean, delicate touch so noticeable in the Beethoven Sonata variations. In Milan I had grown so hungry for that class of music that I could have listened with intense enjoyment for many hours.

The Sarasate edition of Raff's "Fée d'Amour" showed all the brilliant violinist's staccati (of which Sarasate is a wonderful master), his jumping and springing bow effects, double notes, chromatic glissandos, prolonged trills, harmoniques, &c.

The open orchestra space in the Salone Perosi had been floored over on a box frame, which thus served as a splendid soundboard. Sarasate's fine Stradivarius sounded immense in tone, especially the G string giving forth a fullness almost like that of a cello. Madame Marx's performance of the Liszt Rhapsody made the Erard grand piano sound better, too, than I had ever heard one before.

The encore numbers of the pianist were a Gluck Gavotte arranged by Brahms, and later a Chopin Valse; those of the violinist a Bach Andante and Gigue (for violin alone) and a selection of his own composition.

At the second Sarasate-Berthe Marx concert the following program was offered:

Sonata for piano and violin.....Saint-Saëns
Polonaise Fantaisie.....Chopin
Allegro Vivacissimo.....Sarasate
Dances Slaves, four numbers.....Dvorák
Fantaisie sur Mozart's Don Juan.....Liszt
Barcarolle Venitienne (MS.).....Sarasate
La Chasse.....Sarasate

The Saint-Saëns Sonata was played from notes, but received very good treatment; in the early part of the second movement of the sonata one is strongly reminded of the orchestral symphonic poem, "Danse Macabre," by the same author.

Chopin's Polonaise was performed by Madame Marx in charming manner, leaving nothing to be desired except for more of the same quality; the lady's playing of the Scarlatti Allegro was "vivacissimo" indeed, yet very clear and distinct—absolutely flawless in execution. To the warm, enthusiastic recognition on the part of the audience Madame graciously responded with a tender, poetic interpretation of a Rubinstein Romance.

The Dvorák Dances were played by Sarasate with Berthe Marx at the piano, both reading from notes; but played so well as to stir the audience, a good sized one, to noisy, prolonged applause, which the violinist felt obliged to answer with an extra Bach number in two parts, after which there were calls and recalls for both artists.

Part second of this program was opened by Madame Marx playing the "Don Juan" Fantaisie, which she played in an easy, playful manner; there was no work or difficulty about it—simply passages of delightfully easy play!

So easy, willing and spontaneous was the pianism of Madame Marx during the entire evening. Here at last was something operatic with an air of music about it, containing a tune, a melody from an opera, that might be followed mentally by the tuneless audience. That the pianist took the audience by storm with her brilliant performance was evidenced in the thunderous applause that followed. The cries of "brava" and "bis" continued until the good lady kindly treated all present to some more brilliant, dazzling, sparkling mixture in form of soda, or rather rhapsody, gathered in Hungary by Dr. Franz Liszt, and labeled No. 2. This treat was performed in such admirable fashion, in such all convincing manner, with so much authority, swing and dash, that, very naturally, many in the house became excited and others quite intoxicated from the effects. Those who lost their heads rose to their feet, with cheers and cries for still more. Again and again Madame Marx was recalled. All this enthusiasm and applause were seen and heard with evident satisfaction and undoubted appreciation by the pianist; the dear lady acknowledged all smilingly, and sweetly but firmly declined more favors owing to the lateness of the hour.

The last number on the program was allotted to Sarasate, playing his own manuscript Barcarolle, without the manuscript of course, and followed "La Chasse," in both of which he was accompanied by Otto Goldschmidt. The last

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selection was very characteristic. After this the tremendous applause broke out afresh, in response to which Sarasate played, as I had never before heard him play, his own "Zigeunerweisen." As the applause would not subside, the violinist consulted his timepiece and then added his "Zapateado" as a "night cap" or midnight "extra!"

These two Sarasate-Berthe Marx concerts have shown the pianist to be a splendid leader, a sympathetic accompanist or conscientious follower as the case might demand, but then, too, the violinist has learned to stand back in the duets when necessary, subduing and making his part subservient to that of the piano, when so demanded or required by the composer. Could singers find such good musicians, such intelligent, sympathetic, responsive pianists to accompany them as is Berthe Marx, how happy they would be. But, excepting the few, good, musicianly ones, how many singers can you find who know enough, or have sufficient regard for the composer to study his ideas or consider his intentions in the song? Is it the composition as a whole, or merely their singing part which they think

of or to which they devote their attention? Will singers, or must pianists be allowed to answer this.

How often certain tones, groups or little figures were imagined and intended to stand out above the singing voice, blending with and lending color and real support to the singers' part if he but knew this and understood making the effects his own. In musicianly interpretation there must be mutual concessions and subordination, which are found in the violin and piano duet playing of Sarasate and Berthe Marx to a remarkable, a wonderful degree; it is most fascinating, it attracts and holds the listener spell-bound.

With such piano playing methinks 'twere lovely, heavenly, to sing all day and play all night.

Immediately after the last concert, while waiting for their carriage, the writer had a pleasant little chat with the artists. Madame Marx recalled with pleasure her visit to the United States some twelve years ago, in 1889. The lady is French; while she understands English and German very well, she is, naturally, more at home in her native tongue, in which language her voice was like music and her facial expressions were most attractive—a wondrously beautiful combination of sweetness, delicacy, refinement and intelligence, with absolute repose of manner. My complimenting Madame Marx on her success of the evening made Mr. Goldschmidt, the lady's husband, remark that in America she had not had the opportunity of demonstrating her abilities as a solo performer. Then reminiscences of Berlin days, the Kullak Academy there, &c., were run over in German. Sarasate remembered our meeting in New York a dozen years ago. While appearing not quite so tall, or rather not quite so slender as when seen in America—for he has taken on some of the good things coming his way in his life's work and enjoyments—he is in every way an artist greater and broader than he was at that time. His hair has turned gray, but those passion eyes, like two big dots or holes burnt in a blanket, are still there to attract and take you in; he looks a picture of health. Our conversation was in English and Italian, but Sarasate is so good a linguist that he speaks anything with ease.

Here is a chance for other musical Americans—American musicians who are composers.

The prize of 50,000 lire offered by Signor Edoardo Sonzogno, of Milan, for the best one act opera, will be open to all alike, the competition being international.

The prize winning opera is to have first production at the Teatro Lirico Internazionale during the International Art Exhibition of 1904.

There are surely some composers in America who would wish to win such a prize—to give to the world another "Cavalleria Rusticana"! The temptation is for fame and good, big prize money, not to be sneezed at—when paid. American composers would have time in which to demonstrate what they could do during two years in one act.

Greetings and best wishes for a happy New Year to THE MUSICAL COURIER and its many readers—as the Italians say at this season: "A good end and better beginning"—"Buona fine e miglior principio!"

DECEMBER 21.

Stefi Geyer, the thirteen year old violin genius, is here, and has given her first Milan concert with immense success. The girl is a little wonder!

My present letter is already too long, however, to add an account of the concert. DELMA-HEIDE.

Music in Honolulu.

At the Central Union Church, on December 22, special musical services were held. In the morning the anthem was sung by Mrs. A. H. Otis, Mrs. C. B. Damon, A. Miller, W. W. Burns and the choir of the church. Mrs. Otis also sang a solo for the offertory and Miss Alice Woods played a violin solo. The evening service was a special one. The prelude was by J. H. Amme, violinist, and A. B. Ingalls, organist. Mrs. Tios, Miss S. Lillian Byington, H. P. Wichman, Mrs. C. B. Cooper, Mrs. G. M. Whitney, Mrs. J. W. Yarnley, the choir and the boys and girls from the Kamahameha Schools took part. Mrs. Yarnley is choir director and Prof. A. B. Ingalls organist of the church.

EMMA THURSBY'S MUSICALES.—Miss Emma Thursby has resumed her Friday afternoon musicales at her home, 34 Gramercy Park.

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PARIS, DECEMBER 27, 1901.

THE Symphony in G minor, which obtained such a great success at the preceding concert of Colonne, was repeated last Sunday, evoking, if possible, still greater enthusiasm. The "Poème Symphonique," by G. Pierné, for piano and orchestra, was also repeated, but failed to produce much effect. Risler, the solo pianist, proved himself to be a performer of the very first rank by the admirable way in which he interpreted the Beethoven G major Concerto. After his unaffected performance of this work it was a revelation to his admirers to hear the fire and brilliance that he threw into the Liszt Polonaise in E major, maintaining the force and dash to the last bar. Risler is certainly in the very first rank of pianists. The vocalist was Madame Adinz, who declaimed with great noise, but little voice or style, the last scene of "Die Götterdämmerung." One cannot help but notice that in these excerpts from the Wagner operas given at our great symphonic concerts everything is really against the unfortunate vocalist, the entire conditions being the very antipodes to those that Wagner intended. In order to struggle against the force of a large orchestra on a sloping platform, directly behind the singer, the vocalist has to force the voice until all beauty of tone or even shading become impossibilities. These conditions are further heightened by the fact that each member of the orchestra seems to vie with one another as to who shall prevent the vocalist from even being heard, except in the highest or most penetrating tones of the voice. The concluding number was the overture to Saint-Saëns' last opera, "Les Barbares," given for the second time at these concerts.

The "Chant de la Cloche," by Vincent d'Indy, given at the last Lamoureux concert, is regarded as one of the strongest and most original works of the modern French school. If the composer has been frequently reproached with being a somewhat too close follower of Wagner, it may be truthfully said that, although in this work traces of the master are noticeable in the general outline, still the melodic phrases are entirely those of d'Indy, the influence of the German composer being most apparent in the boldness and richness of the orchestral treatment and harmonies. The performers were Mlle. de la Rovrière and M. David. This latter singer will not cause the original interpreter, Van Dyck, to be readily forgotten. "Ireland," a symphonic poem by Augusta Holmès, was also given, and was received at its conclusion with several hisses. A couple of vocal quartets by singers of the Schola Cantorum, and a masterly reading of the Eighth Symphony, by Beethoven, completed the program.

The fifth concert of the new Philharmonic Society was given by Miss Maud Powell, violin; Alfred Cortot, pianist, and Mlle. Marie Olenine, vocalist. The Sonata in G, by Beethoven, opened the concert, although that in F ("Kreutzer") was originally announced. Miss Powell's performance was somewhat unfinished, her intonation not always being perfect, and the sentiment somewhat exaggerated. Her solo by Nardini was much more successful. Cortot's contribution was the "Childhood's Scenes," by Schumann, and the "Légende" of Liszt, both giving much pleasure to his numerous admirers. Mlle. Olenine is a Russian singer who has made a sort of specialty of inter-

preting the works of her compatriot Moussorgski. This composer, whose works only began to attract attention after his death, was brought before the Parisian public by a concert largely devoted to his work at the Salle du Figaro in May, 1896. Camille Bellaigue has published a study in the *Revue des Deux Mondes* under the title of "Moussorgski, a Great Realist Musician." Mlle. Olenine sang three melodies by Schumann, in French, and three melodies by Moussorgski, one in Russian, the other two in French. This singer declaims rather than sings. This she does with a certain dramatic effect, the peculiar, weird, gruesome character of the verses lending itself to this mode of interpretation.

Two performances of Ibsen's drama of "Peer Gynt" have been given at the Nouveau Theatre, with Grieg's partition performed by Chevillard's Orchestra, and Mlle. Hildur Fjord, a Norwegian vocalist, who was admirable in the Song and Berceuse given to Solvejg. The affair was very successful.

At the same theatre Colonne has undertaken to give once every fortnight a series of concerts which shall be a sort of historical résumé of music from the seventeenth to the twentieth century. The programs are to consist mostly of concerted vocal and instrumental music. Among the more important compositions I may mention vocal duets by Schumann, Bizet and Berlioz; the well-known Trio of Weber for piano, violin and violoncello in G. This delightful number was excellently played by Messrs. Bloch, Enesco and Abbiale. Also an odd Andante and Scherzo for flute, violin and piano by Henri Rabaud, and the Trio for piano, violin and 'cello' by Brahms, in B major.

At the Opéra nothing new to chronicle. I delayed this letter one day in order to speak of the performance of "Siegfried," with Jean de Reszké in the title role, which was announced for last evening. Great preparations had been made for this important event, and a sumptuous mise-en-scène promised. Owing, however, to the illness of the tenor, the first performance has been twice postponed. The third work of the Ring cycle has never yet been given at the Paris Opéra, although it has been produced in other theatres of France, among them the Théâtre des Arts at Rouen, which rehearsed and produced "Siegfried" in fifty days, giving the first performance on February 17, 1900. Dalmores was the tenor on that occasion, and is, I believe, singing now at La Monnaie, of Brussels, where they have mounted in French "Die Götterdämmerung," with Mme. Felia Litvinne as Brünnhilde. Madame Acté was originally cast for this role in "Siegfried," but, owing to illness, was retired in favor of Madame Grandjean. The weakness of the troupe in the matter of female singers of the more dramatic type is becoming more pronounced every day, and causing dissatisfaction among the subscribers. I hear that Marie Barna (Mme. Frank Russak), an admirable and experienced exponent of the tragic Wagnerian roles, had been thought of as one well calculated to fill this very apparent gap in the company of the Opéra. This would have been an admirable selection, but I believe that Madame Russak has no intention at present of repeating her triumphs of former years.

The next work to be mounted at the Opéra after "Siegfried," will be "La Statue," by Ernest Reyer. It is not generally known that Bizet, the composer of "Carmen," is the arranger of the work for voice and piano, and that it was of this score that Gounod said: "It would suffice of itself to make the reputation of a musician."

At the Opéra Comique they are busy with a revival of Auber's "Domino Noir," and a production of a lyric setting of the powerful work by Maeterlinck, "Peleas et Melisande," music by Debussy. This work, owing to the care which it exacts, the delicate and intricate nature of its mounting, has been delayed, as the director was occupied with Auber's work mentioned, and "Troupe Jolicoeur," by Ar. Coquard. The roles are now assigned, and rehearsals proceeding steadily.

In the provincial theatres of opera the public sometimes shows itself very exacting. Instance Marseilles, where the production of Massenet's "Sapho" was greeted with a storm of hisses, because the director was unpopular, say some, or that the public did not care about his troupe, according to others. At all events, the performance was not allowed to proceed with the interpreters as announced, neither the tenor nor one of the sopranos being allowed to continue. Cries of "No novices; we won't have them,"

were continued until the performers had to retire and the curtain lowered. Two other artists were substituted, and the refunding of the money paid to such of the audience as were not satisfied. It is only just to say that the dissatisfaction manifested by the audience was directed more against the director than the singers.

From Rouen comes word that a performance of "Lakmé" at the Théâtre des Arts was accompanied by a storm of hisses directed against the two principal performers. The curtain was raised and lowered seven times; the public at length exacting the resignation of the directors of the theatre and the restitution of the price of admission.

DE VALMOUR.

CLAVIER PIANO SCHOOL.

A LARGE and enthusiastic class enrolled for the winter term on Thursday, January 2. The opening exercises occurred Thursday evening, at 8 o'clock. The business of the evening was the presentation of a short musical program by Miss Bertha Hoberg and John Rebarer, and technical illustrations by Miss Florence Dodd; remarks by the director; subject, "The International Society of Piano Teachers and Players"; the assigning of lesson days and hours to both class and private pupils. This was the program:

Prelude and Fugue, B flat major.....Bach
Nocturne, C major.....Grieg
Caprice Alceste.....Glück-Saint-Saëns

Miss Bertha M. Hoberg.

Scale in All Keys.

Expression Chord Exercise.

Three Scale Exercise.

First—Accent and No Accent.

Second—Legato and Staccato.

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Octave Scale.

Miss Florence Dodd.

Prelude, No. 15.....Chopin

Etude, op. 10, No. 12.....Chopin

Erlkönig.....Schubert-Liszt

John R. Rebarer.

Both the musical and technical numbers were played with much effectiveness. Mr. Rebarer played two recitals in December—one on the 4th in Lebanon, Pa., where he was most heartily received; December 12, in Ridgewood, N. J. The Ridgewood *News* of December 13 contained the following:

Mr. Rebarer, the young piano soloist, was well received. The singing quality of his playing was very fine, and all his work promises well for the future. The MacDowell group was charming and the dainty little tone poem, "The Wild Rose," fittingly closed a most artistic selection from our most eminent American composer.

The following notice is from the *Harmonite*, December 14, 1901, published by the Mt. Vernon School and Northfield Seminary:

No concert has been more enjoyed than that given by Miss Jennie Wells Chase, formerly a seminary pupil, now studying in New York city. She was assisted by Professor Hastings, of Mount Vernon, whose readings were greatly enjoyed.

Miss Chase is a pupil of the Clavier Piano School.

MRS. HADDEN-ALEXANDER PLAYS.—This was last week at the Eclectic Club concert complimentary to Mrs. Jocelyn Horne, at the Waldorf, and Mrs. Alexander played first the little known Valse Etude, op. 52, by Saint-Saëns. This composition seems as if written for her, being extremely poetic and brilliant, the thirds, octaves and grace of movement particularly coming out with beauty of tone and style. Such was the insistent applause that Mrs. Alexander had to grant an encore, this being the Chopin Berceuse, which she plays beautifully.

Later she played the F minor Fantaisie by the same composer, and here again she had selected something particularly suited to her individuality; it went with much abandon and deeply poetized interpretation, so that again she had to play—the charming "Cortège Rustique," by Templeton Strong. In a ravishing toilet of white, with large hat to match, in Renaissance style, the fair pianist was a picture. Mrs. Horne's glorious alto voice was heard to especial advantage in Goring-Thomas' "My Heart Is Weary," and she also sang a couplet of songs (and in duet with the agreeable soprano, Mrs. Doré Lyon), when she sang "Little Boy Blue" as encore.

Baritone Lyman Ward sang "Vision Fugitive," by Massenet, with much expression, reaching a fine climax, indeed, so that what between manly appearance and effective singing the audience heartily recalled him, when he gave Hawley's "Native Land." With experience and study Mr. Ward should reach the forefront of baritones.

Alfred E. Drake, violinist, contributed some well played solos, and H. S. Briggs played accompaniments with sympathy.

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DRESDEN, FRANKLINSTRASSE 20,
December 26, 1901.

HOW strongly the success of an amateur society depends on its leader was evidenced by the remarkable performance of the Dresdner Liedertafel last month, on which occasion Johannes Werschinger, the new conductor—formerly of New York—for the first time appeared before a Dresden audience. This well-known society, once conducted by Richard Wagner, has of late experienced frequent changes in the filling of the conductor's post, which of course has had no influence in its favor. This concert, however, was an immense change for the better. Under the conductorship of Johannes Werschinger—a man full of life, vigor and temperament in directing and his outward appearance recalling Hans von Bülow—the program was gone through in an excellent manner. The new conductor succeeded well in inspiring his men; features of the chorus were the artistic phrasing, the exactness, the distinct enunciation, excellent pitch and precision, which stamped the performance as a great artistic treat, equally acknowledged by the public as by the critical press of this city.

Among the selections "In Roma auf der Gassen," by Baldamus, took with the audience and had to be repeated; songs by Köllner, Kremser, Abt, Volker, Meyer Olbersleben and Arnold's "Sturmlied" further testified to the disciplinary endowments of Herr Werschinger. He was warmly received.

The soloists of the evening were Therese Behr, the well-known singer, and Alexander Petschnikoff, whose interesting selections by Cui, Tchaikowsky and Auer did him due credit. His tone, though very small, is full of feeling and poetry. Otherwise Petschnikoff is a man of moods and does not always play alike, which, however, has nothing to do with his artistic reputation, for all true artists are more or less subject to their moods and play accordingly.

The Mozart Verein's second recital on December 5, in commemoration of the composer's death, introduced a new prodigy, Arthur Rubinstein, thirteen years of age, who gave a reading of the master's Piano Concerto in B major. The young lad—looking merely a child—commands a sure technic, a beautiful touch and a sound musical conception. The singer of the occasion was Frau Oldenboom.

Willy Burmester was the attraction of the third Kronke novelty recital. He played the Tchaikowsky Concerto, if I mistake not—for I did not attend—and Bach. Julius Klengel, of Leipsic, was the other soloist.

Young Adrian Rappoldi (son of Edward and Laura Rappoldi Kahrer) gave a successful recital of his own in the Musenhäus. Being only at the beginning of his career the future will show what will become of him. He is a violinist of great promise, his execution being stamped by energy and feeling. His program evinced artistic taste and serious aims: Bazzini's Concerto, op. 15, beautifully accompanied by Carl Pretzsch; a Cavatina of Carl Braun's (the composer accompanied), as well as the Sextet from

"Lucia," for the violin alone, by L. de Saint-Lubin, were given in virtuoso-like style. Technically, however, the young artist will improve, for he is not impeccable as yet. The Brahms-Joachim Dances lacked spontaneity of expression, national color and swing. Frl. Marie Henke, of Munich, assisted. Artistically she is not interesting, and her stage presence is not bewitching; as a singer, however, she is acceptable and did fairly well.

Among women pianists heard here of late nobody met with such great recognition as Gertrude Peppercorn, whose recital occurred on December 7. The young virtuosa set all Dresden talking in terms of praise of her quite remarkable powers. Hers is a true musicianly conception, fantasy, fire, grandeur, passion and a most subtle touch in piano passages and in dreamy parts. Miss Peppercorn's reading of Brahms' Scherzo, op. 4, was virile, her Schumann, op. 13, likewise being stamped by power, intelligence and swing (and too much pedalling). The Mendelssohn song, which she "sang" so magnificently, recalled Paderewski's poetry of conception, which is saying a great deal. Chopin, Moszkowski, Saint-Saëns and Liszt, also a beautiful composition of Matthay's, "Monothème," were her other selections.

The concert in aid of the Dresdner Presse took the opera house by storm. Paderewski was the attraction. On this occasion he appeared both as a reproductive and a productive artist, playing Chopin and introducing his own concerto, which was accompanied by the Royal Orchestra, under Von Schuch's baton; needless to say how. It is a work of strong colors, passage work, rhythm and intense feeling, distinctly revealed in the second movement. The third contains parts of imposing grandeur and national (Polish) themes. The Chopin numbers, which followed, I shall never forget; they were a revelation.

The other assistants were Therese Malten and two male choruses, the Orpheus and the Lehrergesangsverein. The former, under its leader, Herr A. Kluge, gave charming selections in the folklore vein; the latter, directed by Friedrich Brandes, represented the serious style of chorus singing in compositions from Hegar and Franz Curti, which demonstrated not only the capacity of the chorus but the intelligence of its leader, Herr Brandes, as well. He did exquisitely. The evening was brought to a close by a short play, "Endlich allein," in which Herr Thiemig, of Vienna, played the principal role, carrying it out with great virtuosity.

Another noted pianist heard here of late was Teresa Carreño, beautiful and brilliant as ever; she was the soloist of the third Philharmonic concert. Rubinstein's D minor Concerto and Chopin soli were her selections. Looking very comely in her black velvet and gold dress, with her once black hair now sprinkled with gray, she makes an imposing figure on the platform.

Emil Sauer gave his farewell recital before leaving for his teacher's post in Vienna. His concert, needless to say, earned recognition by both public and press, further comment seeming almost unnecessary, as you all know him so well. A gem on his program was Mozart's A major Sonata, which he interpreted in a model way; the Brahms-Händel Variations, and Schumann's Fantaisie, op. 17, followed next. Very well adapted to his style were the smaller selections by Liadow, "Valse Badinage"; Rubinstein's Polka, op. 82; Mendelssohn's "Auf Flügeln des Gesanges"; his own Etude, and Schubert's "Erl King."

An interesting musicale given by Frl. Molly von Kotzebue on December 19 is deserving of special mention, both for its choice program and for the really good performances by the singers, all pupils of Frl. Kotzebue. On account of the approaching Christmas time, compositions such as Lassen's "Heilige Nacht," Berger's "Weihnachtslied" (very beautiful), and Adam's "Weihnachtslied," filled the latter part of the program, which made a deep and lasting impression on the numerous hearers. A charming woman is Gertrude Simon, owning a pure coloratura

voice. Frl. von Beaulieu-Marconnay gave proofs of excellent training and great carrying power; she has a splendid voice. Frl. Schuster's Vortrag is truly artistic. Frl. von Kotzebue's accompaniment was hors de concours; she is musical to her finger tips, and all she does is stamped by her artistic individuality. A blessing to meet with such teachers. In the ladies' chorus there were several young girls studying with Frl. Wally Spliet, Frl. von Kotzebue's collaborator in her singing school. The latter, Miss Spliet, some time ago undertook very successful extensive concert tours on the Continent. Both ladies enjoy great popularity in Dresden.

Mahler's grand Symphony, played by the Royal Orchestra, and the "Dresden Composers' Night," by the Trenkler Band, will be recorded in my next letter. A. INGMAN.

Gerard-Thiers.

COMMENCING January 11 Albert Gerard-Thiers will give a special course of ten weeks in musical interpretation based on the principles laid down in his "Technique of Musical Expression." The class will be held on Saturday afternoons from 3 to 4:30.

The course presented covers about twenty standard classical and popular compositions which will be analyzed, explained and illustrated, and will be valuable alike to the teacher, student artist and those who love for itself and desire a complete practical understanding of the laws of interpretation.

The course does not in any way touch upon vocal method, but is welcomed by vocal teachers as a scientific and valuable help to their work.

As a lecturer Mr. Thiers is meeting with continued success. His lecture at New Rochelle on December 7 was spoken of as follows:

An audience comprising some of the most cultured people of this and surrounding towns attended the lecture-song recital given by Albert Gerard-Thiers at Trinity Parish House last Friday evening.

Mr. Thiers proved an ideal lecturer, a man of broad, cultured mind, wide experience and an art most satisfying in its maturity and finish. His voice, a lyric tenor, was put to the test in a variety of selections, but it proved an increasing delight in each selection and fully proved the worth of the scientific principles he enunciated in such a practical educational way. He held his audience spellbound for an hour and a half, as he expounded the laws that govern crescendo, and diminuendo, rhythm, legato and portamento, and the details that concern the technic of time, phrasing and interpretation in vocal music. So fascinating was the subject in such hands and with such a marvelously expressive voice that the audience were loath to let the artist go, and encored vigorously after the close of the program.

The Ladies' Choral Club feel themselves fortunate to have been able to bring such an attraction to the city.—New Rochelle Pioneer, Saturday, December 7, 1901.

HENRY G. HANCHETT.—Dr. Henry G. Hanchett commenced his interpretation class auspiciously last Thursday morning, with pupils both of his own preparation and from other teachers. After a general inquiry into what was properly to be considered under the head of interpretation, some pieces were played each by more than one member of the class, and generally and profitably discussed. So much interest was displayed that the class could not be concluded till the hour had considerably more than elapsed. The first two numbers of the "Well Tempered Clavichord," Grieg's "Cradle Song" and Liszt's "Rigoletto Paraphrase," were selected for the meeting on January 16 at 10 o'clock.

After the next meeting of the class three weeks will elapse before the third session, and during this time Dr. Hanchett will be occupied with a number of distant recitals, beginning with one in Chicago, and touring from there southward as far as New Orleans, and back through Nashville. He will return in time to begin a new course of recitals in the Board of Education course, in February, giving four such recitals during that month.

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MUSIC IN BROOKLYN.

The Temple Choir.

ADDRESSES, music and awarding of prizes made up the attractive program of the sixth annual meeting of the Temple Choir, held Monday evening, January 6, in the lecture room of the Baptist Temple. There seems no end to the enthusiasm and good work accomplished by this body of singers through the conductor, Edward Morris Bowman. During the past year the rehearsals were well attended, and accordingly the singing at the Sunday services and the weekday concerts is on a plane of unusual excellence. THE MUSICAL COURIER is more interested in the musical progress of the choir than in the social life, although the one no doubt influences the other to some extent. When we state that Mr. Bowman's choir sings like a finely trained oratorio society, readers in other cities will understand how well the choir sings. The musical program on the night of the annual meeting was augmented by selections from the Temple Orchestra. The choir sang a chorus from Gounod's "Redemption" and Beethoven's "Hallelujah Chorus." Violin and cello solos were played by Miss Morgan and Mr. Anderson. Addresses were made by William C. Redfield, president of the music department of the Brooklyn Institute (and recently appointed Commissioner of Public Works by Borough President Swanson), and Carmon R. Hetfield, president of the Temple Choir. In the course of his remarks Mr. Redfield paid a well deserved tribute to Conductor Bowman. Encouraging reports were read by Charles L. Jones, treasurer of the choir; the corresponding secretary, Miss Bessie M. Bowman; the recording secretary, Mrs. Frances M. Wright; the registrar, Henry P. Toombs, and the librarians, Joseph W. Ferguson, chief; William H. Hamblin, Alexander E. Melville, David English, Robert N. Hallock, S. S. Wood and Samuel R. Estey, assistant librarians. While the orchestra played Moszkowski's familiar Serenade, the conductor's gift to the fourth division, a replica of Luca della Robbia's "Singing Boy," was unveiled. About fifty members of the choir (there are four divisions) were presented with books about music and musicians as rewards for faithfulness. Several received de luxe editions of popular oratorios.

Venth-Kronold String Quartet.

The members of the Venth-Kronold String Quartet gave the third concert in the series at Wissner Hall on Monday night, January 6. George W. Jenkins, tenor; Paul Martin, piano, and Frank Warner, accompanist, assisted in a program of unusual interest. Two quartets were played—one by Carl Venth, the leader of the quartet, and the other by Schumann. Mr. Venth's work in the key of G major is a joyous composition save for the one slow movement, the Adagio, which, while sad, is not sadness of the hopeless kind. The themes are strong, and best of all there are no superfluous bars to confuse the listener. Mr. Jenkins sang in heroic style the "Celeste Aida," from Verdi's opera, and three songs—"Still wie die Nacht," by Bohm; "Boots and Saddles," by Buck, and "A Rose Fable," by Hawley. Mr. Jenkins' accompaniments were admirably played by Mr. Warner. Mr. Kronold and Mr. Martin gave a delightful performance of Rubinstein's Sonata in D major for cello and piano.

Conductor Downs, of the Choral Art Society, continues his labor of love in the study of old music written sev-

eral centuries ago for the Roman Catholic Church. At the first concert this season, given in Association Hall last Wednesday evening, the first part of the program was devoted mainly to music of this character. As beautiful as any of this music, however, was the "Cherubim Song," composed by Tchaikowsky for the Russian Church. Christmas music and songs by modern composers completed the list of compositions sung at the concert. MacDowell's "Slumber Song" and a setting for Burns' "Red, Red Rose," by George Edward Costello, one of the basses of the society, was in the list.

Grosse-Thomason's Musical Meeting.

Mme. Berta Grosse-Thomason give a musical meeting at her school for piano, 340 Fulton street, last Friday afternoon, at which the pupils were assisted by Mrs. Laura Phelps, violinist, and Oliver Anderson, 'cellist. The program follows:

Christmas Tree March.....	Gade
Albumbblatt	Wilm
Glady's Best (pupil of Miss Perkins).....	Chaminade
Air de Ballet.....	Adele Koch.
Nocturne, E flat.....	Chopin
Louise T. Dittmas.....	Goltermann
'Cello solo, Cantilene.....	Mr. Anderson.
Nocturne	Paderewski
Mabel Anderson (pupil of Mr. Bassett).....	Mendelssohn-Liszt
On Wings of Song.....	Julia H. Fincke.
Trio for piano and 'cello (first movement).....	Sitt
Mabel Anderson, Laura Phelps and Oliver Anderson.....	

Miss Mabel Anderson proved especially gifted, and little Gladys Best, who is only eleven years old, delighted the audience with her musical playing.

A Week of Concerts.

Hugo Troetschel's organ recital at the German Evangelical Lutheran Church, on Schermerhorn street, last Monday night (January 13), opened an important musical week. Mr. Troetschel was assisted by Miss Marie Adele Stilwell, contralto soloist of the Washington Avenue Baptist Church. The program speaks for itself:

Prelude in B minor.....	Bach
Fugue in C.....	Gottschalk
Entering Walhalla (Rheingold).....	Wagner
Solo, Cavatina, Fac Ut Portem (Stabat Mater).....	Rossini
Miss Marie Adele Stilwell.....	
Musette	Chauvet
Funeral March of a Marionette.....	Gounod
Fifth Organ Sonata, in D.....	Mendelssohn
Soli.....	
Madrigal	Chaminade
The Silver Ring.....	Chaminade
Miss Marie Adele Stilwell.....	
Vorspiel to Lohengrin.....	Wagner
Scherzo Symphonique.....	Debat-Ponsan

In memory of Josef Rheinberger, who died in Germany November 25, 1901, the Tonkünstler Society devoted the meeting held last evening (Tuesday) entirely to the performance of music by the deceased composer. Josef Weiss and William H. Barber played the piano duet for two pianos in A minor. Mrs. Alexander Rihm, soprano, and Herman F. Dietmann, baritone, sang three duets. The other ensemble numbers included a Quartet, for piano, violin, viola and cello (in E flat) and the Quintet in C major, for piano, two violins and cello, was played by Louis V. Saar, piano; Henry Schradieck, first violin; Ludwig Marum, second violin; Carl Hauser, viola; Arthur Laser, cello.

To-night (Wednesday) the Prospect Heights Choral Society will open its sixth season with a concert at the First Reformed Church, Seventh avenue and Carroll street. The Clary Concert Company, consisting of Mary

Louise Clary, contralto; Miss Celia Schiller, pianist, and John Cheshire, harpist, will assist the society in a most attractive program.

Musicians in all parts of Greater New York will be interested in the announcement that at the Brooklyn concert by the Boston Symphony Orchestra, Friday evening, January 17, Harold Bauer, the pianist, will play Liszt's "Todtentanz." No one seems to recall when this work was played here before. Some have declared it to be the first performance, but it is never quite safe to be positive in making statements regarding the first performances of old works, for no sooner is the statement made than some old musician with a memory and a scrap book "bobs up" and sends in a correction. "The Todtentanz," a paraphrase on "Dies Ira" ("Day of Wrath"), is written in three forms, for two pianos, one piano and for orchestra and piano. At the Brooklyn concert the one for orchestra and piano will be played. As the work is not as long as a concerto, Mr. Bauer will fill out the time allotted to the soloist by playing Schumann's "Allegro Appassionato," another unfamiliar composition. It is from an artist like Bauer that we may expect novelties, or unfamiliar works, which are as welcome as novelties. Bauer is a thinker as well as a poet, and the prospect of hearing him again is one that makes us all glad. The orchestral numbers at the concert will be the overture to Weber's "Freischütz"; Schubert's Unfinished Symphony in B minor, and the Minuet, Ballet of Sylphs and Rakoczy March, from Berlioz's "Damnation of Faust."

Saturday night, January 18, Miss Helen Niebuhr, contralto, will assist the Kneisel Quartet at the concert in Association Hall.

New Series of Recitals.

The Brooklyn Institute announces a new series of song and violin recitals for January 23, February 6, February 27 and March 27. The artists engaged for the series are David Bispham, Bertha Bucklin, Mrs. Caroline Mihr Hardy, soprano; Miss Alice Sovereign, contralto; Paul Dufault, tenor; Herbert Witherspoon, basso; Mrs. Marie Zimmerman, soprano; Mme. Gertrude Stein-Bailey, contralto; Ellison van Hoose, tenor; Julian Walker, basso; Plunket Greene, baritone, and Miss Mary T. Williamson, pianist.

Brooklyn Is Waking Up.

The demonstration which greeted Jan Kubelik after his second recital in Brooklyn is but another indication that Brooklyn has waked up with the new year and the inauguration of the reform administration. The spectacle of several hundred people, two-thirds of them women, gathered about the stage door to watch the departure of a musical lion is one common enough in other cities, but the writer would not have believed it of Brooklyn had she not witnessed the thing with her own eyes. Of course, the jocose reporters on the daily papers somewhat exaggerated. When men make women the butt of their wit and sarcasm, they seem to forget the idiotic goings on at a football game or a political meeting. While a number of women cheered Kubelik on his way to the carriage and a few shook hands with him, there was no attempt to kiss the young violinist, as one report stated, nor did any woman ask him for a lock of his hair, as another foolish reporter said. Most of the women in the crowd were young, and all of them were accompanied by escorts or chaperons, and while they manifested enthusiasm, not one overstepped the bounds of propriety. Since Paderewski won the universal admiration of the women of this country no artist succeeded in doing it until Kubelik came. Like Paderewski, the young Bohemian is very modest and has the

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most perfect manners. It is these traits, combined with the great music, that appeal to women of refinement and arouse them to be more demonstrative than usual.

S. G. Pratt's Pupils' Concerts.

THE pupils of the West End Private School of Piano Playing, of which S. G. Pratt is the principal, gave their second concert Friday evening before an audience that tested the capacity of the spacious rooms at 176 West Eighty-sixth street.

Miss Florence E. Clements made her first appearance, playing Thome's "Simple Aveu" and an etude by Wollenhaupt; the former with taste and expression and the latter with brilliancy and dash. Little Evelyn Thomas showed great progress in two numbers by Lack and Biela, and Beatrice Goodman pleased her friends with a thoughtful and almost flawless performance of Beethoven's Sonata, op. 26 (the first movement).

Miss Anna Durkes made her debut with an impressive and spirited production of Mr. Pratt's impromptu "Ola," while Miss H. B. Lewis contributed a thoughtful and carefully shaded rendition of the Adagio from Sonata, op. 2, No. 3, by Beethoven.

Miss Lulu Eggleston (the holder of the F. C. Havemeyer, Jr., free scholarship) surprised and delighted the audience with a masterly performance of Schumann's "Kreisleriana," Nos. 4 and 5, and the difficult "Gnomesreigen" of Liszt.

Miss Nellie E. Andrews, daughter of the distinguished organist, evidenced the remarkable progress made under Mr. Pratt's tutelage with a soulful and tone singing performance of Chopin's Nocturne in B major and a crisp and brilliant rendition of Liszt's "Spinnlied."

The program concluded with Master Thibault's exhibition of virtuosity in Chopin's "Impromptu" in F sharp and the Scherzo in B flat minor. These were given with such feeling and refinement, as well as power and fiery dash, as to fairly electrify the audience.

Miss Bianca Holley contributed much to the evening's pleasure with some English ballads, sung with grace and artistic finish.

The Carl Concerts.

WILLIAM C. CARL will inaugurate the new organ in the Central Presbyterian Church, New York city, Rev. Dr. Wilton Merle Smith, pastor, on Friday evening of this week, with a recital. Mr. Carl will be assisted by C. E. Ives, the organist of the church, in a brilliant program.

M. Henri Dallier, organist of St. Eustache, Paris, is writing an organ work for Mr. Carl, and Henry W. Nichol has dedicated a Prelude and Fugue to the American organist.

Mr. Carl will make a Southern tour the last week in January, and is having a remarkably successful season.

Emil Reyl Claassen's Successor.

EMIL REYL is Arthur Claassen's successor as the musical director of the United Singers of Brooklyn. Delegates from over thirty societies attended the annual meeting held last Sunday at Arion Hall, Brooklyn. The election of the regular board of officers was peaceful, but there was more or less excitement over the selection of a conductor. Originally there were five candidates, Carl Fiqué having withdrawn. Four entered the race, Ernst Kumpermann, Ernst Scharph, Florestan Domanascheditz and Emil Reyl. As they say in the world of politics, Mr. Reyl was elected by a large majority. The votes stood, Reyl, 41; Scharph, 9; Kumpermann, 13; Domanascheditz, 5. The other officers elected were: President, August H.

Tiemann; first vice-president, Albert E. Kleinert; second vice-president, Henry Ploch; secretary, Emil Rose; corresponding secretary, Bernard Klein; financial secretary, Richard Keene; treasurer, John Hummel; archivist, Vincenz Mink; trustees, A. Fehmel, Adam Schlig and Frank Kunzinger.

"ROSE DARK THE SOLEMN SUNSET."

By Frank Seymour Hastings.

HERE is a song well worth the attention of the American singer of to-day, the poem by an American, Richard Watson Gilder, the music by that popular American composer, Hastings, whose "Red, Red Rose" is sung all over, and whose other songs are making their mark.

Beginning in contemplative mood, it moves on naturally and effectively, the bold modulation to G flat at the bottom of the first page challenging attention. The third verse is in nine-eight time, the effect that of triplets, presto agitato, the onward rush reaching a fine climax.

Words by Richard Watson Gilder. (Transposed.) Music by FRANK SEYMOUR HASTINGS.

Moderato.

Voice. *legato cant.*

Piano. *legato cant.*

Rose dark the solemn sun-set That holds my thought of thee. With one star in the heavens, And one star in the sea.

On high no lamp is lighted, Nor where the long waves flow, Save the one star of evening And the shadow-star below.

Light of my life, the darkness Comes with the twilight dream; Thou art the bright star shining, And I but the shadowy gleam.

Copyright, 1901, by G. Schirmer.

It is dedicated to "F. F. C.," whose initials will be recognized as those of a recent highest lady in the land, and who, with Gilder, the poet, and Hastings, the banker-composer, forms part of the summer colony at Greenwich and Buzzard's Bay.

Originally for low voice, it is also to be had in the higher key. The text:

"Rose Dark the Solemn Sunset."

WORDS BY RICHARD WATSON GILDER.

Rose dark the solemn sunset
That holds my thought of thee,
With one star in the heavens,
And one star in the sea.

On high no lamp is lighted,
Nor where the long waves flow,
Save the one star of evening
And the shadow-star below.

Light of my life, the darkness
Comes with the twilight dream;
Thou art the bright star shining,
And I but the shadowy gleam.

BOSTON SYMPHONY.

THIS week the Boston Symphony Orchestra is on tour and presents the following concerts in the respective cities:

PROGRAMS.

ACADEMY OF MUSIC, PHILADELPHIA.

Monday Evening, January 13, at 8:15.
Overture, Dedication of the House.....Beethoven
Allegro Appassionato.....Schumann
Todtentanz.....Liszt
Symphony in B minor, No. 6, Pathétique.....Tchaikowsky
Overture, Athalie.....Mendelssohn
Soloist, Harold Bauer.

MUSIC HALL, BALTIMORE.

Tuesday Evening, January 14, at 8:15.
Orchestral Suite in E minor, Indian.....MacDowell
Concerto for piano, in G minor.....Saint-Saëns
Symphony No. 1.....Schumann
Soloist, Harold Bauer.

ACADEMY OF MUSIC, PHILADELPHIA.

Wednesday Evening, January 15, at 8:15.
Overture, Der Freischütz.....Weber
Unfinished Symphony.....Schubert
Concerto for Violin.....Goldmark
Three movements from Damnation of Faust.....Berlioz
Soloist, Miss Olive Mead.

CARNEGIE HALL, NEW YORK.

Thursday Evening, January 16, at 8:15.
Overture, Der Freischütz.....Weber
Unfinished Symphony in B minor.....Schubert
Concerto for Piano, in G minor, No. 2.....Saint-Saëns
Three movements from Damnation of Faust.....Berlioz
Soloist, Harold Bauer.

ACADEMY OF MUSIC, BROOKLYN.

Friday Evening, January 17, at 8:15.
Overture, Der Freischütz.....Weber
Unfinished Symphony, in B minor.....Schubert
Allegro Appassionato.....Schumann
Todtentanz.....Liszt
Three movements from Damnation of Faust.....Berlioz
Soloist, Harold Bauer.

CARNEGIE HALL, NEW YORK.

Saturday Afternoon, January 18, at 2:30.
Orchestral Suite in E minor, Indian.....MacDowell
Concerto for Violin, in A minor.....Goldmark
Symphony No. 1, in B flat major.....Schumann
Soloist, Miss Olive Mead.

MR. AND MRS. MEYN'S TWELFTH NIGHT PARTY.—Mr. and Mrs. Heinrich Meyn gave a Twelfth Night Party at their studio recently, to which some sixty guests were bidden. The supper was served by Sherry. Miss Martina Johnstone, violin, and Miss Marguerite Hall and Messrs. Averill, Bradley and Meyn gave some musical selections. A quartet of Tyroleans entertained the guests, and another quartet (Neapolitans) played after supper for the dancing. Among the guests were many well-known musicians, such as Emil Paur, Jean Gérardy, David Bispham, Gregory Hast, Bruno S. Huhn, Victor Harris, Albert Morris Bagby, Victor Beigel, Charles Dyer, Dr. and Mrs. Gerrit Smith, Miss Jennie Dutton, Marguerite Merington, Miss McChesney, Mr. Crawford and others.

BACHELLER BEFORE THE 400.—Last Wednesday night Willis E. Bacheller, the tenor, gave a recital at the home of Commodore Elbridge Gerry, before the "crowned heads" of the 400, which included the Goulds, Astors, Vanderbilts, Fishes, Goetts, and so on. It was a very successful affair, about 200 being present; at an early date he is to repeat the affair with Calvé. The songs most liked were these:

Memory.....Edna Park
Old Plaid Shawl.....Haynes
There, Little Girl.....Campion
Good-By.....Tosti
Songs from Elliland.....Von Fielitz

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MUSICAL PEOPLE

Mrs. Elsa von Grave Jonäs appeared at Detroit in a piano recital recently.

Fritz Stahlberg, member of the Pittsburg Orchestra is also a composer.

Miss Henriette Berger Blanke, of Detroit, Mich., is a composer of popular music.

In Springfield, Mass., a song recital was given on January 8 by Mrs. Margaret Gerry Guckenberger.

The engagement of Mrs. Von Tosch, the American violinist, to Edgar Speyer, of London, is announced.

Miss Lillie James, well-known as a favorite teacher at Baylor College, Belton, Tex., was recently married.

Chas. M. Davis, of Natchez, Miss., is organist of the Prytania Street Presbyterian Church, New Orleans, La.

Miss Lena Eva Alden, of Terre Haute, Ind., gave a recital at the Baldwin music rooms, Indianapolis, on the 4th.

Miss Clementine Varney, pupil of William Dennett, of Portland, Me., is spoken of as having a sweet soprano voice.

December 27, at Conservatory Hall, Chattanooga, Tenn., pupils of the Southern Conservatory of Music gave a recital.

A. E. Waite has been engaged as organist of the Union Church, Rockville, Conn., to succeed the late Prof. George A. Mietzke.

Max Leckner desires to inform his patrons and friends that he has taken a studio in the Newton-Claypool Building, Indianapolis, Ind.

At Carnegie Music Hall, Pittsburg, Pa., the 475th and 476th free organ recitals were given January 4 and 5 by Arthur Dunham, of Chicago.

Michael J. Johnson, organist of St. Patrick's Church, Lowell, Mass., has just completed twenty-five years of continuous service at that church.

Miss Lillian J. Jeffreys, pianist, assisted by Miss Florence Visanska, violinist, gave a recital in Association Hall, Newark, N. J., January 13.

Miss Lillian Hofmann, a pupil of James Richards, gave a piano recital in Peoria, Ill., December 28, assisted by Mr. Richards and Miss Jessie Weston.

At Elmira, N. Y., December 31, Robert C. Weigester, assisted by Miss Edith C. Gardner, Miss Anna L. Johnson and Horton P. Spaulding, gave a recital.

Miss Sibyl Hamlin, a young pianist of promise, is a pupil of Charles F. Boylan, Rochester, N. Y. She gave a delightful program at his studio recently.

Arthur H. Turner gave the eighteenth of his free organ recitals at Springfield, Mass., on January 6, with the assistance of Miss Bessie M. Royce, soprano.

The choir of the Christian Church, Bellaire, W. Va., has been reorganized, and several new members added. It will be under the direction of J. H. Hopkins.

A recital was recently given at Galesburg, Ind., by pupils of Miss Mary L. Montgomery, assisted by Miss Jessie Pool Dille, Miss Ruth Kammerling and Walter Schofield.

George Haydn Bromby, organist and choirmaster of the parish church at Cumberland, England, has accepted a position as organist and choirmaster of the Church of the Holy Cross, Kingston, N. Y.

John Lince will soon be heard in song recitals in Texas, being engaged to give a concert at an early date with the

Quartet Society of Galveston; another date being with the Quartet Club of Dallas.

The last part of January or the first of February Coleridge Taylor's cantata, "Hiawatha's Wedding Feast," will be presented at Syracuse, N. Y., under the direction of Prof. Hamlin E. Cogswell.

The following new quartet choir has been engaged for the Baptist Church, Cohoes, N. Y.: Soprano, Miss Florence W. Helm, Watervliet; contralto, Mrs. F. A. Doty, Troy; tenor, W. A. Simmonds, Troy; bass, William McLoughlin, Troy.

The Professional Singers' Chorus, of Detroit, Mich., resumed rehearsals in the Michigan Conservatory of Music, G. Arthur Depew director. A chorus concert will be given January 28. Work was resumed on the cantata, "The Mission of Music."

A violin and piano sonata, composed in a tent near Cheyenne Cañon, a few miles southwest of Colorado Springs, Col., by Prof. Rubin Goldmark, director of the Colorado College Conservatory of Music, is to be produced in Vienna in February.

Joseph Calhoun, tenor soloist of the First Reformed Church, of Albany, N. Y., has accepted the position of tenor soloist in St. Paul's Episcopal Church, of Troy. The position was made vacant by the resignation of Dr. C. P. Stimpson, removing to New York city.

At the National Eisteddfod held at Racine, Wis., on January 1, in the mixed chorus competition, "O, Great Is the Depth!" ("St. Paul"), by Mendelssohn, and "Sunset" (unaccompanied), by Daniel Protheroe, of Milwaukee, for a prize of \$500, the Milwaukee Male Chorus, led by Griffith Hughes, won.

The Shorter College, of Rome, Ga., has a musical department. Mrs. T. J. Simmons is the dean and Heinrich Pfizner, together with her, teaches music, assisted by Miss Virginia I. Pell, and Ella Kleiber-Finlay, Bertha Patterson and Mildred Jones. Annie C. Worrell has charge of the voice; J. Fowler Richardson is professor of the pipe organ, and Alexander Finlay of the violin and orchestral instruments.

Announcement From the New York College of Music.

TO those interested in musical education it is well known that most exceptional talent is found among those who are financially utterly unable to develop the same.

Such pupils have received, during the last thirteen years, free instruction at the New York College of Music.

Some of our well-known pianists have been enabled to reach their present position through this provision of the college.

As a result, however, the number of applications for free scholarship has been so great of late that it has become necessary to increase the funds for the support of those unable to pay, but gifted with exceptional talent.

To aid them Alexander Lambert has decided to give a concert at the Madison Square Garden Concert Hall Friday afternoon, January 31, 1902, at 3 o'clock. Tickets (no reserved seats) \$1, and boxes \$10 each, can be obtained at the New York College of Music, 128 and 130 East Fifty-eighth street.

KATHARINE PELTON.—One of the special features of Miss Katharine Pelton's first Tuesday afternoon musicale, in January, was the singing of her talented pupil, Miss Grace Beattys, of Ossining, N. Y. Miss Beattys displayed a voice of good quality, which has evidently been carefully placed and trained. Miss Pelton has been her only teacher. Charles Russell and Miss Henriette Weber gave a movement from the Boellman Sonata for 'cello and piano, and Miss Pelton sang songs to the evident delight of a large number of cultivated guests.

DAYTON PHILHARMONIC SOCIETY.

THE Philharmonic Society, of Dayton, Ohio, gave a good performance of Handel's "Messiah" on the night of New Year's Eve, December 31. The soloists were Miss Clara Turpen, soprano; Mrs. Ida Smith-Lemon, contralto; William A. Lemon, tenor; F. E. Tunison, basso. William H. Reussenzehn assisted at the organ, and the director was W. L. Blumenschein, who has done noble work in advancing the artistic status of the society. The oratorio was presented at the Grace M. E. Church. It was the eighty-seventh concert of the society, which was organized twenty-eight years ago. The officers of the society are: Joseph A. Wortman, president; Harry H. Prugh, vice-president; Edward P. Deis, treasurer; Miss Daisy W. Fletcher, secretary; music committee, Frederick A. Funkhouser, Miss Nannie B. Williams, C. M. Huddle; W. L. Blumenschein, director; William G. Zwick, librarian; Miss Eva Crawford, accompanist.

JESSIE SHAY.—Miss Jessie Shay, solo pianist at the Kubelik recitals, is receiving favorable criticisms in every city. To those previously published, we add the following:

Miss Shay is a pianist who plays well, remarkably well, for she has a good technic, good tone and a refined musical way of playing that is distinctly pleasing. Miss Shay was happiest in her encore, which she played very brilliantly indeed and with much charm. —Boston Transcript, December 16, 1901.

Miss Shay, with much feeling and thorough technic, interpreted compositions by Liszt, Schlozer and Moszkowski. —Brooklyn Standard-Union, December 24, 1901.

Miss Shay showed that she is a brilliant artist. Her touch is velvety in its softness and her phrasing flawless. Her playing of "Etincelles," by Moszkowski, and of a concert study by Schlozer were brilliant in the extreme. So was her playing, as an encore, of a tremolo by Gottschalk. Considerable strength was shown in Miss Shay's playing of Rhapsodie Hongroise, No. 12, and the accents, lights and shades were ingeniously and effectively managed. Applause and recalls that followed every number indicated the pleasure she gave the audience. —Brooklyn Eagle, December 24, 1901.

The concert was agreeably varied with piano playing by Miss Jessie Shay. Equipped with a finely developed technic, she plays with a crispness and fluency that command admiration. —Newark (N. J.) News, January 4, 1902.

With the Lilliputian virtuoso was the petite artist, Miss Jessie Shay. Miss Shay's technic is painfully perfect. If she would only make a mistake sometimes or forget a note it would improve her performance. Her appearance is captivating, and her playing flawless. —Newark (N. J.) Advertiser, January 4, 1902.

AMY MURRAY.—Miss Amy Murray has been engaged to give an "Afternoon of Scottish Song," by the Goshen Vocal Society, Rev. Robert Bruce Clark, conductor. Miss Murray's January dates include: Wallingford, Conn., Library Association, January 10; Monday Club, Danbury, Conn., January 13; Grace Presbyterian Church, Brooklyn, N. Y., January 14; Local Chapter, D. A. R., Johnstown, N. Y., January 16; hospital benefit, Oswego, N. Y., January 17. Miss Murray appeared with success before the Musical Club, of Goshen, on December 30. Her accompaniments were played by Charles Edmund Work. The following extract is from a report in the *Independent Republican*, of Goshen:

Last night at the handsome home of J. W. Gott, on South street, in the presence of the Musical Club and a number of its guests, Miss Amy Murray gave what she terms "An Evening of Scottish Song." The old-time bards of Scotland never had a more graceful interpreter of their compositions. Of Scottish ancestry herself, the arranging of these old ballads has been a labor of love with Miss Murray, and she sings them with an earnestness and feeling that cannot fail to impress her listeners. Miss Murray possesses a pure soprano voice that combines strength and sweetness, an attractive presence and an eloquence of facial expression and dramatic power that is at all times expressive of the sentiment underlying her songs. —Independent Republican, Goshen, N. Y., December 31, 1901.

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Among those artists who have at various times honored Mr. Klein by studying works, &c., &c., with him are the following:

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Miss Marguerite Macintyre, Madame Alice Esty,
Madame Schumann-Heink, Mlle. Olitzka,
Mr. Ben Davies, Mr. Eugene Oudin,
Mr. Joseph O'Mara.

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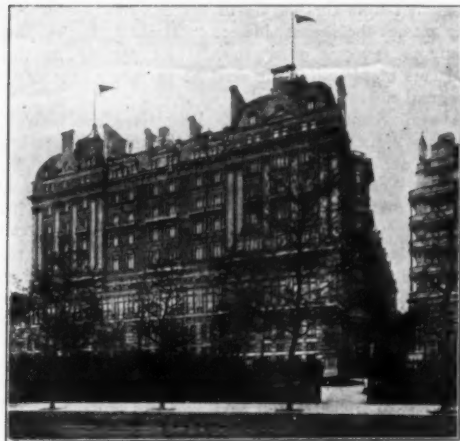
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HOTEL CECIL, LONDON.
December 28, 1901.

IN my last letter I alluded briefly to Mark Hambourg's third piano recital at the Queen's Hall. Owing to the fact that the exigencies of the mail obliged the letter to be sent off before the concert took place, it was impossible to do more than to speak of the program itself. It would be, however, unfair to put the young pianist off with so scanty a notice, for he is, without a doubt, a player with a very great future. Pianists with plenty of execution and fluency are by no means uncommon nowadays, but it is not often that one comes across a young player with the originality that is one of the leading characteristics of Mark Hambourg's performances. He is, it is true, still somewhat uneven, but complete artistic development is not to be expected at his age, and most of his defects are such as will probably be remedied by time.

Of his Saturday's performances by far the best was that which he gave of Beethoven's Sonata in E flat, op. 31, No. 3, and this was all the more welcome since he has hardly displayed his talents at their best in Beethoven's music on previous occasions. On Saturday, however, he showed a sympathy with the music and a degree of artistic ability that have hitherto been hardly suspected, at any rate with regard to his readings of the classical composers, and he played the sonata with a finish that left nothing to be desired. Mark Hambourg's technic is admitted to be of the highest order, and he has fingers like iron, and a flexible wrist that most pianists would envy.

These stood him in very good stead in the beautiful scherzo of the sonata, while they were shown to even better advantage in some lighter pieces toward the end of the program, such as Schumann's "La Trille" and Sinigaglia's Staccato study.

To say, however, that Mark Hambourg is a fully developed pianist would be going rather too far, though his recent performances show great promise. He has still something to learn, especially with regard to his playing of Chopin. He included a group of Chopin pieces in the program of his recital, and it must be confessed that his performances of these were not altogether satisfactory. Technically his playing of the G sharp minor study was beyond reproach, but it conveyed the impression that he was playing to the gallery. The sentiment, too, of the other Ballade in A flat and of the Nocturne in G he overdid, and exaggeration was the keynote of his readings of both of these beautiful works. Chopin, however, is one of the most difficult of composers to play well, and it is impossible for any pianist to become a Paderewski or a Pachmann without years of study and experience. Time will doubtless work wonders with Mark Hambourg's playing, even if he is now apt to be led astray occasionally by sheer enthu-

siasm; it is a gift of the gods, and the pianist who is without it must infallibly remain in the second rank.

On December 26, Boxing Day, the indefatigable Robert Newman inaugurated a fresh season of promenade concerts. The English public has certainly to thank the Queen's Hall manager for the care he has taken that its musical education should be complete. Before Queen's Hall was opened, good orchestral concerts were few and far between, and the cheaper seats were so expensive, so to speak, and so limited in number that only the most enthusiastic musicians, or those that could boast of better lined purses than fall to the lot of most devotees of the art, could hope to gain more than a nodding acquaintance with the works of the great masters. Now, however, the case is altered altogether. The man in the street knows his Beethoven symphonies as well as he knows his A B C, and Tchaikowsky's secrets have been unlocked for him.

The consequence is that the programs of the first week's concerts are voted stale, though a few years ago they would have more than passed muster. While admitting that everything played has been, beyond a doubt, a masterpiece of its kind, we confess to a craving for something newer. No one will deny the beauty of Beethoven's Fifth Symphony, of Tchaikowsky's "1812," and Weber's "Oberon" overture, of the "Peer Gynt" Suite, or of the numberless Wagner excerpts that still occupy the Monday nights' programs. Mr. Wood, however, has played them so often that we cannot help wishing that he would go on to something else, with which we are not quite so familiar.

During the last season of promenade concerts he was very kind to us, and gave us no fewer than three new symphonies, besides a number of novelties by the English, American and Continental composers, and though they were naturally of unequal merit many of them were very well worth hearing, indeed, and the experiment was an undoubted success. So far the programs do not promise nearly so well. This, however, may quite well be due to the fact that a large portion of the Queen's Hall supporters must be out of town, and that the audiences for whom Mr. Newman is catering at the moment do not take kindly to novelties. But there is still plenty of time for improvement. The concerts continue till the beginning of February, and before then it is to be hoped that that little phrase, "First time in England," will often find a place in the programs.

The exodus of English musicians to America proceeds apace, and hard on the departure of Hermann Klein comes the news that Edwin H. Lemare has accepted the post of official organist of Pittsburgh. Music lovers in London will part with Mr. Lemare with some regret, for he was quite the most popular of organists here, and he fully deserved the position which he had won for himself. His recitals at St. Margaret's, Westminster, always attracted large audiences, and he has been giving lately an excellent series of recitals at Queen's Hall. Mr. Lemare is a fine executant and a thorough artist, while he has also won fame by his remarkable transcriptions of orchestral pieces for the organ. The advisability of transcribing pieces by Wagner, Brahms and other great orchestral writers may be questioned, but Mr. Lemare's workmanship is so fine that his productions were always interesting.

Next week the seventeenth annual meeting of the Incorporated Society of Musicians will take place at the Hotel Cecil. The proceedings open on Monday with a reception, and they continue till Friday. By far the most interesting concert will be that of Tuesday evening, when there will be performed the seven orchestral works selected from seventy-eight sent in by little known composers at the invitation of the Scarborough Committee. The favored composers are Rutland Broughton, Ralph Horner, H. A. Keyser, Colin McAlpin, Paul Stoeving, Arthur N. Wight and Josef Holbrooke. The concert should be one of the greatest interest.

(For "Late London News" see page 28.)

MENDELSSOHN TRIO CLUB CONCERT.

THE members of the Mendelssohn Trio Club gave their second concert in the ballroom of the Hotel Majestic last Tuesday afternoon (January 7). Mrs. Rollie Borden Low assisted in this program:

Trio, op. 1, No. 3.....Beethoven
Mendelssohn Trio Club.
Songs—
Reverie.....Saint-Saëns
La Feuille de Peuplier.....Saint-Saëns
La Cloche.....Saint-Saëns
Mrs. Low.
Sonata for piano and 'cello, op. 18, in D major.....Rubinstein
Mr. Spross and Mr. Sörlin.
Songs—
No More.....Henschel
Morning Hymn.....Henschel
Mrs. Low.
Trio, op. 32, D minor.....Arensky
Mendelssohn Trio Club.

In our criticism of the first concert by this new club we referred to the attainments of the individual members, Alexander Saslavsky, violin; Victor Sörlin, violoncello; Charles Gilbert Spross, piano, and prophesied that only good work could result from such a source. Messrs. Saslavsky, Sörlin and Spross are young men, and musically, as well as sympathetically, their playing is commendable. There could, of course, be no greater contrast in two trios than the one by Beethoven and that by Arensky. Perfect as to form, and pure as one could wish concerted music to be, Beethoven is presented in this charming work. The Arensky Trio, beautiful and strong in the best modern sense, is a work one hears gladly, particularly when played with such warmth and sincerity.

In the two movements from the lovely sonata for piano and 'cello Messrs. Spross and Sörlin revealed to the audience Rubinstein at his best. The audience was very cordial to the artists after this number. Mrs. Low's artistic singing, excellent French enunciation, and her refinement added greatly to the enjoyment of the afternoon. During the summer Mrs. Low studied with Henschel in England, and both her voice and her use of it show marked improvement.

Tuesday, January 28, is the date of the third concert in the series.

Eduard Reuss Plays in Louisville.

EDUARD REUSS, the celebrated pupil of Hans von Bulow, and Franz Liszt, who is now playing in this country is meeting with great success. He is a man of great learning and culture, and a scholarly pianist in the full sense of the word.

A recent appearance in Louisville brought forth the following notices:

Mr. Bispham's accompanist this year is Eduard Reuss, of Dresden, who is now appearing for the first time in America. His accompaniments, while of unusually fine quality, give only a hint of his abilities as a pianist. His two numbers, the Chopin "Berceuse" and Liszt's "Campanella," were keenly appreciated and given an enthusiastic encore. The "Berceuse" was beautifully played and with no attempt to out-Chopin Chopin, although the temptation in regard to this delicate composition seems to conquer most pianists.—Louisville Commercial.

The pianist was Eduard Reuss, who played a solo number with grace and delicacy, and who was likewise a sympathetic and thoroughly satisfactory accompanist.—Louisville Times.

Mr. Bispham was accompanied by Prof. Eduard Reuss, a European pianist of high reputation. His accompaniments were played with much sympathy and discrimination. He was on the program for two numbers, a Chopin Berceuse and Liszt's "Campanella." The Chopin number was played in a manner which showed that Mr. Reuss has a thorough grasp of the Polish master's music. The Liszt number was well adapted to showing the technical skill of the pianist. In response to an enthusiastic encore he gave some brilliant variations on a theme from "The Flying Dutchman."—Louisville Evening Post.

The accompanist was Eduard Reuss, whose playing was marked throughout by fine technical skill and brilliancy of execution.—Courier-Journal.



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H. E. KREHBIEL, in *New York Tribune*, January 8, 1902.

"A pianist of force, authority and strongly developed individuality."

F. N. R. MARTINEZ, in *New York World*, January 8, 1902.

BALDWIN PIANO USED.

FOURTH PHILHARMONIC CONCERT.

AT Carnegie Hall on Friday afternoon and Saturday evening of last week the Philharmonic Society gave its public rehearsal and concert, the fourth of this season's series:

Symphony No. 5, C minor, op. 67.....Beethoven
Dramatic Tone Poem for contralto, The Sisters (Tennyson).....Burmeister
Madame Schumann-Heink.
Suite, A Fairy Tale, op. 16.....Suk
Die Drei Zigeuner.....Liszt
Madame Schumann-Heink.
Violin obligato, Richard Arnold.
Prelude and Glorification, from Parsifal.....Wagner

Mr. Paur's reading of the Beethoven Symphony tempts the use of a long list of well worn superlatives. It proved again on what intimate and human terms of comprehension he is with Beethoven. Of course, not everyone will subscribe to this opinion—if they did there would be no sense in making the assertion; and one good listening soul in at least every ten will argue that some of the tempi were wrong. Now tempi translated so often reads "taste"; and to quarrel with another's taste is too domestic an occupation to come under the head of criticism. So putting aside all the niggling narrow-mindedness and searching rather for the Beethoven spirit as written in the score one realizes the bigness of this interpretation.

The opening theme was granitic. Paur is one of the few conductors who are not afraid of a long held note, and with clenched fists commanding obedience he threatened and bullied his men into holding that famous *fermata* at the end of the phrase until it bristled with true Beethoven obstinacy. Nor did he temper this stern phrase in any of its many repetitions, and his persistency must have impressed even the disagreeing ones. But then how mellow did the second subject stand out in contrast! Here one realized the meaning of the first harsh accents and applauded the manner in which they had been forced on one's ear. In the development every incident was clearly set forth, and yet the strands of the meaning entire were kept so well in hand that the sense of form did not obtrude and the unity of the movement became admirable. The balance of the Symphony fared as well and every possible effect produced which could add to the interest of a hearing.

Richard Burmeister's dramatic tone poem to Tennyson's "The Sisters" is a very ambitious work. In the first place his choice of the subject was a very wise one, the poem lending itself readily to a musical garb both by its form and text. If in his setting Burmeister has slightly disturbed the Tennyson lines there is some excuse for it and one feels that these changes are prompted only by too sincere a need for the side of musical utterance, to which, before and even since Wagner's day, the written word has had to succumb. The poem is in ballad form with two refrains, and there are six verses; to follow this too closely would lead the composer into the evil of monotony. In the present instance Burmeister has avoided this, unquestionably, and if monotony can be avoided at the expense of the poem, then let us sacrifice the poem in every instance. There are in existence quite enough of the Loewe Ballads; and though their monotony be historical, it is monotony nevertheless. The general trend of the Burmeister composition is Lisztian, but nobly so; and

the orchestration is generally effective—if it errs it is on the side of an abundance of climaxes, but these again are well and cleverly managed. Among the novelties of this class this work takes an important place.

Schumann-Heink sang it with great success. She is so fair and conscientious a singer that she does not spare herself, but puts into the work all the strength of her voice. In the gruesome parts she displayed that unearthly quality of voice which makes her Erda so huge and impressive a character. At the close of Burmeister's tone poem Saturday night both she and the composer had to bow their acknowledgment of the lengthy applause. In the Liszt "Drei Zigeuner" the singer outlined the characters artistically and made a distinct picture possible even to the most laggard of imaginations.

A Suite, "Ein Märchen," by Joseph Suk, was the remaining novelty on the program. This number was composed as incidental music for the theatre performance of Zeyer's dramatic legend, "Radúz and Mahulena," and its composer, as one hears in the music, is a son-in-law to Dr. Dvorák. Whatever its merit as music accompanying a performance in the theatre, as a concert number this suite cannot stand; it leans far too heavily on the interest which must attend its scenic representation. Suk is deficient in ideas, and even in his borrowing shows little originality. That Papa Dvorák should have a finger in the pie was to be expected; it is so difficult to keep one's family out of one's work, but Suk might easily have let Richard Strauss alone, for the latter does not need to be exploited through the scores of other men. Grieg and Tschaiowsky were also present in spirit when this suite was born, but all these do not help raise the work above the mediocre. The orchestration is good, but, shades of Berlioz! who cannot orchestrate these days? The Suk music lacks, above all, character, and doubtless will join that immense ruck of compositions which no amount of curiosity will tempt one to hear a second time.

In writing of the first performance of this suite at the Allgemeinen Deutschen Musikverein, held last June in Heidelberg, Otto Floersheim had the following in THE MUSICAL COURIER:

"Josef Suk, the second violin of the Bohemians, and the son-in-law of Dvorák, was represented with a fairy tale suite for orchestra, which shows the national traits of both Smetana and Dvorák and the orchestral colors of the latter. On the whole it contains little that is new and less that is musically important. Modeled after the pattern of the Grieg 'Peer Gynt' suite, it shares with the latter the fate of most 'arranged' works—may the music be ever so fitting in its incidental place in the fairy tale—a lack of form and continuity of ideas. The most applauded movement was the Intermezzo, a polka which seemed to be entirely out of place in a suite, except one of dance music."

The final number was the "Parsifal Prelude and Glorification." It is not a new thing to say that Wagner's operatic selections should have no place in the programs of concerts, but it is true, nevertheless. And if the public insist on hearing Wagner in this garbled form, then so much the worse for Wagner. The latter, unfortunately, or fortunately, is dead and cannot protest, and mortals have protested themselves black in the face, with the result that Wagner is heard in concert as often as possible. But, after all, the responsibility is not so grave: Let those who will

not or cannot go to Bayreuth to hear "Parsifal" be assured that from the playing in concerts of these excerpts they get not the faintest idea of "Parsifal." If then there is any excuse, sane or sentimental, for serving up these cold cuts of "Parsifal," it must be as rare as the egg of the great auk.

A word about the orchestra. Its playing was better on Saturday night than it had been on the afternoon previous, and for the naively simple reason that it could not have been any worse. It is not to be expected at its time of life that the Philharmonic should get musically gay, but it is reasonable to ask that its long and active career should at least have accustomed it to play accurately correct. Beauty of tone from the strings we do not listen for any more, but please let us have ensemble playing and all in the same key. Then, cannot Paur find some benevolent insurance company which would for a consideration insure his brass against slips? The suggestion is worthy some consideration. At the Friday's performance there were some breaks which should have sent the entire band to a sanitarium and the conductor to a hospital for recuperation. And the sad part about it all is that Paur is held responsible for a state of things which he cannot remedy in the least; he works tremendously hard; does not dare let them out of his eye for an instant; is trembling lest some new plague of bad playing break out in an unsuspected quarter—though almost the entire band is inoculated with this disease. And with it all he manages to give us strong readings of very difficult works, but this he accomplishes only at the expense of a great deal of vitality. The audiences at both concerts were large.

ACTIVITIES OF VITTORIO CARPI'S PUPILS.—Miss Mary Linck is singing with great success with the Castle Square Opera Company in St. Louis.

Miss Mabel Crawford is very successful on a Western tour of the principal cities, singing in "The Messiah" and other oratorios.

Albert Walterstedt, who has scored a success playing the part of the King in "Evangeline," in the large Eastern cities, has been engaged as leading baritone for the summer season at Fitchburg, Mass.

Miss Geraldine Watrous, who won great success on a concert tour in the West, has been engaged as the soprano at the "Temple" on Wilson avenue, in Cleveland, Ohio, having secured the position in competition with a class of thirty-four applicants.

Miss Sallie Furnas, soprano, formerly of the Memorial Presbyterian Church, Brooklyn, has been engaged as vocal teacher at Bethany College of Music in Topeka, Kan.

MRS. STOCKER'S LECTURE ON "MANRU."—Mrs. Stella Prince Stocker has prepared an illustrated lecture on Paderewski's new opera, "Manru." She delivered it at her studio, 17 West 103d street, last Thursday, for her pupils, and the young people were deeply interested in Mrs. Stocker's intelligent analysis, and all expressed a desire to hear the work when produced in New York. Mrs. Stocker is a studious musician, and being a composer herself takes a keen delight in explaining the depths of other composers' works. At the lecture-recital Mrs. Stocker pronounced Paderewski's opera a great and noble work. She, of course, expects to give the lecture many times before the season ends.

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Rose Cecilia Shay Grand Opera Company.

THE Rose Cecilia Shay English Grand Opera Company is not only meeting with success, but is receiving recognition from critics and discriminating audiences. We append extracts from reports published in the Cincinnati papers about performances in that city last week:

Taken as an entirety with reference to soloists, chorus, ensemble and mise-en-scène, last night's presentation by the Rose Cecilia Shay English Grand Opera Company was the most satisfactory of the repertory. And this distinction includes the orchestra, which, under the direction of Mr. Emanuel, played with unctious, exceptional spirit and finish—not only the beautiful prelude and intermezzo, the latter of which was given da capo, but through all the woe and fibre of the two operas, "Pagliacci" and "Cavalleria Rusticana." The staging and costuming in "Cavalleria" were strikingly beautiful. The chorus was up to a spirited mettle and sang with a convincing volume and unerring cohesiveness. There was nothing in either performance that would not carry out the claim that English grand opera is on a competing basis with that presented by foreigners in a foreign language. English grand opera may be a difficult undertaking, and it may take a long time to convince the American people of its advantages, but if each performance stood on as high a plane of genuine merit as that given last night it would soon win the day. Comparisons may be odious, but it is nevertheless true that during the recent engagement of the Metropolitan Opera Company there was not one opera presented that gave more complete satisfaction than last night's performance. It was a tribute to the present as well as the future of English grand opera in this country.

The Nedda of Miss Annie Lichter is a consistent conception, carried out in every detail. In stage presence and interpretation she did full justice to the part. Her beautiful soprano voice was held under the heat of control and endowed with considerable dramatic expression in the vehement closing scenes of the first and second acts. She is a genuine artist.

Charles O. Bassett enacted a Canio which left little or nothing to criticism unfavorably. He has a fairly sustained tenor voice, which vibrates with feeling, and is equal to intense demands. This he proved in the passionate closing scenes of the first and second acts. His dramatic parts are of no mean ability.

The Tonio of Mr. Raffael was a fine impersonation. His voice is reliable in all requirements—full and resonant and always true to the pitch.

The Santuzza of Rose Cecilia Shay in "Cavalleria" is a revelation in the purity and strength of its conception, the ardor and completeness of its interpretation. Her dramatic powers in the development of this character shine out to the fullest advantage. It leaves an impression that in the sixth and seventh scenes rises to a thrilling dramatic climax. The intensity of her acting and singing must be witnessed to be appreciated—it is so real to the life and character of the part. Her pleading with the recreant lover, her intense love of him, and when she is scorned, her determination of revenge, are all portrayed vividly, powerfully, and her voice sustains this characterization most dramatically. It never failed to respond to the demands of the intensest climax. It may be safely stated that, though Miss Shay had no other claim to recognition, she would deserve honor and fame as Santuzza.—The Enquirer, Cincinnati, January 4, 1902.

Musical Hall never held a more appreciative or friendly audience than that which gathered to hear the performance of Verdi's "Il Trovatore" by the Rose Cecilia Shay English Grand Opera Company Thursday night. It was Elks' night, and hundreds of the antlered brethren and their wives or ladies assembled to compliment Miss Shay, who had been ever willing to lend her services to the order and whose engagement in the city was to them like the return of an old and dear friend after a long absence. No opera that Verdi wrote ever attained the popularity with the masses that "Il Trovatore" enjoys. Its strong dramatic story and its music that is not over the heads of the general run of music lovers combine to make it one of the most entertaining of all the standard grand operas. The audience of Thursday night fairly reveled in the particularly effective numbers of the score and numerous encores were demanded of the various principals. In this connection the work

of the chorus was particularly effective, commanding especially vociferous applause in the opening number of the first act, and in the famous "Anvil Chorus," at the beginning of the second act, a novel electrical effect adding greatly to the efficiency of the last-named number. The setting for this scene, too, was magnificent, adding much to the general effect. Miss Shay, in selecting her role in the opera, chose the character of the gypsy woman, Azucena, rather than the part usually taken by the stars, that of Leonora. The reason for this evidently was a desire on the part of Miss Shay to show her ability as a character actress, of which there are many opportunities in the part. Not only did she sing the part with beautiful tone effect, but she also succeeded in investing it with a histrionic force that was most effective, and again emphasized her right to the distinction of being an excellent actress as well as a singer of rare accomplishments. Her song in the second act, in which she recounts how, when her mother was burned, she threw her own son by mistake into the fire that was consuming her mother, thinking that he was the son of the Count De Luna, was particularly forcibly given, and aroused the greatest enthusiasm. Miss Annie Lichter was the Leonora.—Cincinnati Times-Star.

MENDELSSOHN CLUB, OF ROCKFORD, ILL.—The Mendelssohn Club, of Rockford, Ill., sang the cantata, "The Swan and the Skylark," by Arthur Goring Thomas, at the concert given on January 2. The soloists were Mrs. Maude F. Bollman, soprano; Mrs. Daisy Force Scott, contralto; Myron E. Barnes, tenor; Charles Olson, baritone. Myron E. Barnes conducted, and the accompaniments were played by Miss Nellie Morrill, organ; Mrs. Starr, piano; E. F. Blakeley, violin, and M. A. Banks, flute. The cantata was sung as the second part of the concert. For the first part the following program was given:

March Triumphant.....Guilmant
Organ, Miss Nellie Morrill; piano, Miss Susan Whittlesey.
Doris.....Nevin
Miss Georgine Dunkle,
Violin obligato by E. F. Blakeley.
Tone Pictures, Nos. 4 and 5.....Grieg
Rustle of Spring.....Sinding
Wallace Hobart.
Roberto tu che adori.....Meyerbeer
Mrs. O. R. Brouse.
Summertime, A Song Cycle.....Landon Ronald
Daybreak. Morning. Evening. Night.
George Nelson Holt.
Accompanist, Mrs. George Nelson Holt.

REBECCA HOLMES.—Miss Rebecca Holmes, the violinist, is one of the successful young artists of the country. She has filled a number of important engagements this season. After her special engagement at New Haven, Conn., she received the following letter from Thomas G. Shepard, a composer and organist of the Church of the Redeemer in the Elm City:

MY DEAR MISS HOLMES.—Although our musical services on Christmas and Easter have many times been enriched by your effective work on the violin, it seems to me that we have never had a greater occasion to honor you for your ability than on the Christmas Sunday just passed. I was deeply impressed throughout the services with the breadth and dignity as well as the delicate temperament displayed in your playing, but since then the compliments that have been offered in regard to the part you took in the music have been so numerous and hearty that my own impressions have been stimulated and assured. If you can produce upon all your audiences such enduring remembrances as you did upon ours that day your success will be great enough to satisfy your artistic ambitions. With the highest regard, I remain, Yours,

THOMAS G. SHEPARD,

NEW HAVEN, December 31, 1901.

BAUER IN BOSTON.

WHAT induced Mr. Gericke to put the uninteresting "Dedication of the House" overture of Beethoven on the program of the Boston Symphony Concert at Symphony Hall last week? We ask this because if anyone less renowned had written this dreary epitome of orchestral workmanship and representative of one of Beethoven's most irksome moods than the bard himself he would have been scored worse than the partitur. Genius is especially distinguished for being erratic and uneven, and there are therefore compositions by Beethoven that illustrate how very uninteresting genius can make itself. Let us give a rest to commonplace work of great composers and painters and poets; there is sufficient stuff of this kind to go around without digging into the scores of the masters. Everybody was bored.

Harold Bauer bowed himself to American musical life for the second season on Friday afternoon, and played Schumann's Concert piece, op. 92, and the "Dance of Death" of Liszt with vigorous intellectual deportment, showing authoritativeness with both works; and a subtle reading of Schumann followed by a diabolical delight in playfully overriding all the immense difficulties of the rhapsodical dance of Liszt, which Mr. Hale explains as inspired by the Campo Santo fresco, "Triumph of Death," shown to us at Pisa as a work of Orcagna. Mr. Bauer feels as if the composition is more after Holbein than Orcagna, but whatever may be the nature of the influence, the music is Slavic and full fledged Lisztian keyboard pyrotechnics of interest, and of a peculiar fresh and exhilarating character, notwithstanding its name. The free use of the scintillating uppermost octaves of a fine and brilliant grand piano is not apt to kindle hellish emotions, even with a half-dozen glissandos thrown in with the fiery speed, clearness, precision and finish that Bauer gives to all his truly superb technic.

And yet with it all Harold Bauer throws out the impression that he is a formidable musician besides all his virtuosity. The calm, the control, the sure, infallible memory supervening the whole performance, the gradations of tone, the breadth and the sweep of phrasing, the keen analysis of the structure and the disclosing of form under his master hand show us the true inner musical force that constitutes the artist in Harold Bauer.

At the first recital this season at Steinert Hall, January 21, Mr. Bauer will play:

Concerto Italien.....Bach
Sonata in A flat, op. 110.....Beethoven
Arabesque.....Schumann
Novelette in E.....Schumann
Vogel als Prophet.....Schumann
In der Nacht.....Schumann
Scherzo in E.....Chopin
Theme and Variations in B flat.....Schubert

A colossal sandwich was made by putting the Tschai-kowsky Sixth Symphony between the two works played by Harold Bauer, but it caused no indigestion.

Vanderveer-Green.

MRS. MARIE VANDERVEER-GREEN, the contralto, who has been in Australasia for some time, is due in San Francisco about end of the month. She has an Australian return engagement.



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CINCINNATI ORCHESTRA—
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N. Y. PHILHARMONIC SOCIETY—
February 14 and 15.
PHILADELPHIA ORCHESTRA—
February 28; March 1.

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CHICAGO ORCHESTRA—
March 28 and 29.

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MUSICAL CLUBS.

Louis Baker Phillips is director of the Woman's Musical Society, of Watertown, N. Y.

The Piano Club, of Muncie, Ind., held a meeting at the home of Mrs. Philip Busch, December 28.

Mrs. Elizabeth Bruce Wikstrom gave a song recital at the St. Cecilia meeting, Grand Rapids, Mich., early in the month.

The Chattanooga Music Club on December 30 gave a piano recital by Miss Martha Burmeister, assisted by the Madrigal Quartet and Mrs. Caroline Arnold.

The Mendelssohn Club recently gave a concert at Waterloo, Ia., the soloists being Beatrice Pickthall, soprano, and William J. Hall, tenor, of Minneapolis, Minn.

The chronological record and calendar, with annual address by the president, and constitution and by-laws of the Euterpe Club, of Kansas City, Mo., has been received.

The Orpheus Quartet, of Muncie, Ind., is preparing to give its second Sunday afternoon concert next month. It will have several new selections and several soloists of ability.

The Syracuse Liederkreis gave an interesting program on New Year's Eve, under the direction of Albert Kuenzen. The society was assisted by Mr. Borch, Mrs. Gertrude Thompson-Frensdorf, Miss Anita Marquisee and Harry Graff.

The first concert of the season of the Rubinstein Club, the representative women's chorus club of Cleveland, Ohio, which will be given January 13, is expected to be the finest and most interesting musical event this club has yet given the public.

The Philharmonic Club, of Minneapolis, Minn., presented their conductor, Emil Ober Hoffer, with a silver loving cup in token of their appreciation of him as their director. The cup is large, with staghorn handles, and is engraved with the words, "Emil J. Ober Hoffer, from the members of the Philharmonic Club."

Under the direction of Professor Heinrich Jacobsen there was given at Rochester, N. Y., December 30, a Tuesday Musicales concert. The chorus was made up of over 100 of the best known local voices; the soloists were Frederick W. Elliott, tenor; Reinhold Ivanovitch Warlich, basso, and Mrs. Mary Chappell Fisher, organist. Miss Alice Wysard played the organ accompaniments.

Among the active members of the Philharmonic Society, of Louisville, Ky., are Miss Muldoon, Mrs. Webb, Miss Bertelle, Miss Davison, Mrs. Dobbs, Miss Shafer, Mrs. Sapinsky, Mr. Horn, Mr. Barr, Mr. Webb, Mr. Schlicht, Mr. Gebhard, Mr. Root, Mr. Surmann, Mr. Rudolf, Mr. Letzler, Miss Wunderlich, Miss Greenup, and Earl Hedden. The accompanists are Mrs. C. G. Davison, Miss Mildred Hill, Miss Bachus and Miss Hattie Bishop.

The Brockton Woman's Club gave its annual musicale January 6. The music committee consisted of Merton E. Gurney, Mrs. D. S. Whittemore, Miss Louise F. Howard, Mrs. Nellie D. Noyes, Mrs. Arthur H. Alger, Miss Laverne Reynolds, Mrs. Gridley T. Nash, Mrs. Arthur B. Phillips and Mrs. F. J. Ripley. The artists for the after-

noon were Mme. Caroline Gardner Clarke, of Boston; Miss Marguerite Stilwell, of New York; Alwin Schroeder, 'cellist, of the Boston Symphony Orchestra, and Mrs. Merton Gurney, accompanist.

Music lovers are anticipating a treat in the festival that is set down for the three evenings of January 23, 24 and 25 at Denver, Col. The first concert will be given January 23, the chief feature being the Pastoral Symphony in F major of Beethoven. This will be its first performance in Denver. Another feature will be the rendition of Sullivan's "Lost Chord" by the full chorus and orchestra. The second evening, Friday, will be given up to the works of Richard Wagner. The three most famous of his overtures or preludes, those to "Tannhäuser," "Lohengrin" and "Die Meistersinger," will be played, and the "Meistersinger" music will be rounded out by the singing of Walther's Prize Song and the famous quintet. Miss Linne will sing "Elizabeth's Prayer," from "Lohengrin." One number that is probable, but not decided on, is the great closing scene from "Tristan and Isolde," the "Love Death." The third evening will contain "Hiawatha's Wedding Feast," of Samuel Coleridge Taylor. The committee in charge of the festival are as follows: Grant Weber, chairman; F. C. Fisher, Mrs. J. H. Smissaert, Dr. G. G. Baker, Miss Florence Taussig, Fritz Thies, Wardner Williams, Miss Hilda Gottesleben, Mrs. J. D. Whitmore, Miss Jean Tritch, Henry Houseley, Harry Baker, S. H. Blakeslee, Herbert Griggs, W. J. Whiteman, Dr. F. Y. Herbert, E. C. Cullis, Harry D. Martin, Will T. Taber and Eugene Taylor.

Victor Harris String Orchestra.

VICTOR HARRIS and his string orchestra, with Madame Emma Eames as soloist, gave the program at the Bagby musicale at the Waldorf-Astoria, Monday morning, January 6. The musicians who played under Mr. Harris' directing include our best orchestral performers, and a number are soloists with a national reputation. From such a source good results are expected, and expectations were fully realized. The men played with finish and responded nobly to Mr. Harris' conducting. Besides conducting the orchestral numbers, Mr. Harris played the piano accompaniments for Madame Eames, and his assistance at the piano proved again his worth as a musician.

The program for the morning follows:

Gavotte and Tambourin (1750).....	Leclair
Prelude.....	Saint-Saëns
Violin solo, Henry Schmitt.....	Gillet
String Orchestra.....	Ferrari
A Une Fiancée.....	Bohm
Still Wie Die Nacht.....	Godard
Chanson de Juillet.....	Madame Eames.
Fascination.....	Henry K. Hadley
Capriccio.....	Henry K. Hadley
In the Garden (new).....	John Lund
String Orchestra.....	Schubert
Who Is Sylvia?.....	Reynaldo Hahn
L'Incrédule.....	Massenet
Pensées d'Automne.....	Madame Eames.
Hungarian Dance, D major.....	Brahms
String Orchestra.....	

HENRIETTE WEBER.—Miss Henriette Weber is busy this month filling a number of engagements at drawing room musicales. About February 1 she goes on a Western recital tour with Charles Russell, the 'cellist, and later in the month she will be the pianist at a number of concerts in the South, with Dr. Carl E. Duft.

Florence Ranstead.

MISS FLORENCE RANSTEAD, the young Baltimore contralto who made her début at the Waldorf-Astoria earlier in the season, has been singing with success at concerts in other cities. As soloist of the concert given by the Chaminade Club, of Williamsport, Pa., her artistic singing appealed to the musicians of that city. The local critics paid her these tributes:

The first concert of the third season of The Chaminade, which occurred Monday evening at Association Hall, was attended by a critical and fashionable audience that filled the auditorium, and which had nothing but words of praise to bestow upon the participants in the delightful program. It was a concert artistic from every standpoint, and Miss Florence Ranstead, of Baltimore, formerly of Williamsport, was given an ovation. Miss Ranstead has a magnificent contralto voice, developed abroad, and she sang like a nightingale.—Williamsport (Pa.) Gazette and Bulletin, December 31, 1901.

The program was in two parts. During the first part Miss Florence Ranstead, of Baltimore, contralto, was the artist engaged for the occasion. Her voice is round and full, and of a most pleasing quality. The several selections sung by her demonstrated the fact that she is possessed of rare talent and knows well how to use her voice.—Williamsport Sun.

Interest in the concert Monday evening by the Chaminade Club is so general that there is no doubt that the audience will fill Association Hall. The character of the music to be sung, the personnel of the club, and the prominence of the assisting artists are certain to please any audience. Regarding Miss Ranstead's recent appearance in Baltimore, the Herald, of that city, says:

"It was apparent from the start that principal interest was manifested in the appearance of the talented Baltimore vocalist, Miss Florence Ranstead, who for the first time was given the opportunity to display in this city those musical accomplishments which brought her so much favorable comment in New York city, as well as in foreign centres.

"Of a splendid stage presence, and possessing a great, big contralto voice, of excellent range and agreeable mellowness, she proved a delight to the audience, who gave her an ovation after her singing of Saint-Saëns' recitative and aria from "Samson and Delilah." This dramatic number was well adapted to the soloist's vibrant lower register notes and was sung with a fine verve suggestive of the operatic stage rather than concert work."—Pennsylvania Grit, Sunday, December 29, 1901.

MISS MACKENZIE IN SONG RECITALS.—Miss Rebecca MacKenzie, the soprano, will give a song recital in Memorial Hall, Brooklyn, Tuesday evening, January 28, when a well arranged program will be presented, including songs by Durante, Pergolesi, Dr. Arne, Purcell, Grondahl, Dvorák, Franz, Chaminade, Massenet and Rubinstein, and also a number of Scotch ballads, of which this singer makes a specialty.

During December Miss MacKenzie was busy with engagements in and around New York; on January 21 she gives a recital in Schenectady, N. Y.; on the 22d she sings in Cohoes, N. Y.; on the 23d, in Fitchburg, Mass., and on the 24th, in Newark, N. J.; later in the month she will give a recital in Flemington, N. J., the second within a year. The following highly complimentary and unsolicited letter from the director of the Monday Musical Club was received by her manager, Mr. Renard, shortly after her appearance in Trenton, N. J., where she scored a most pronounced success:

MONDAY MUSICAL CLUB,

271 East Hanover Street,

TRENTON, N. J., December 5, 1901.

Fred. O. Renard, 444 Central Park West, New York city:

DEAR SIR—I write to assure you that Miss MacKenzie gave the fullest satisfaction to our club last week. She suited us so perfectly that we hope she will favor us whenever we have need of a soprano. Personally, I think her a remarkable artist and took great pleasure in hearing her. Very truly yours,

CHARLES S. SKILTON.

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THINGS are "pretty dead" in 'Frisco this week, as far as concert work is concerned, only the theatres doing a good business and keeping up to the usual mark. There is plenty of work in prospect, but the holidays have consumed all the surplus energy at the expense of musicales and concert work. This week will give us the second of the Symphony concert series, under the direction of Paul Steindorff, and with a very attractive program. A big crowd is anticipated and the program will consist of the lovely Beethoven Symphony No. 5, the Prelude to "Die Meistersinger," a symphonic poem by Saint-Saëns, the Scherzo from "Midsummer Night's Dream" and an Overture by Lassen, which will be played here for the first time. The concert will take place on Friday afternoon at the Grand Opera House.

Emil Steinegger, one-time citizen of San Francisco and a musician of prominence, writes that he has just returned to Vienna from a two weeks' trip to Switzerland. He has so promising a class of pupils in Vienna that he has quite given up the idea of ever returning permanently to San Francisco. Three of his harmony pupils are piano pupils of Leschetizky. Mr. Steinegger is devoting most of his spare time to the study of composition and intends shortly to begin a course with Mascagni. Since going to Vienna Mr. Steinegger has studied with Leschetizky, Dr. Karl Mawrat, Baron Murpurgo and Robert Fuchs, the latter being acknowledged to be the first teacher of composition in Vienna, and is also at the head of the Royal Conservatorium.

The fame of little Alma Stencel has reached London and possessed the old town with a desire to hear the wonderful little American who had the power to set staid old Berlin by the ears. As a consequence, the Stencel party homeward bound were met at New York by a cablegram asking them to return immediately for a London engagement. This will, of course, necessitate a postponement of the contemplated tour in the United States, and it is not known definitely when the Stencels will be able to return. The strides made by this young pianist during the past few years are nothing short of marvelous, and as she is exceedingly ambitious and withal persevering much of her achievement may be credited to her own industry. She is

said to have practiced nine hours a day during the past year and to have refused all pleasure, preferring her piano to anything that could be offered her in the way of entertainment. She is a rugged, healthy little girl and can stand the continued strain of hard work, where many of more delicate physique would succumb. She is a pupil of Hugo Mansfeldt, and has a future of brightest promise before her, having already covered ground that a veteran might envy her.

The Olympic Club's Christmas Day reception set forth a musical program of uncommon excellence in which the numbers were furnished by an excellent orchestra; St. Luke's choristers, who gave Christmas carols; Mrs. Blanchard, the contralto; Donald de V. Graham, tenor; L. van Lingham, basso, and Miss Annette Hullah, pianist.

Mrs. Arthur Franklin Bridge has moved to a new studio on Broadway, No. 2232, where she will in future receive her pupils.

From far Honolulu comes word of Christmas Day services in St. Andrew's Cathedral, with an elaborate musical program, embracing a trio for violin, organ and piano; carol, "It Came Upon a Midnight Clear" (Sullivan); a solo by Mrs. Tenney; "Te Deum," by H. M. Dow, sung by sixteen male voices, the tenor solo taken by Clifford Kimball; "Jubilate," by Warren, with a quartet and a solo by Mrs. C. B. Cooper; Anthem from H. J. Stewart's "Nativity," Arthur Wall singing the tenor recitative and T. C. Davies the bass solo. The harp accompaniment was rendered on the piano by J. Tarn McGrew, in addition to the organ accompaniment. The program was under the direction of Wray Taylor.

Mrs. Oscar Mansfeldt, whose long illness has barred her from any sort of public work, is now entirely recovered, and is to take part in the Mansfeldt series of four recitals to be given during the next few months. Mrs. Mansfeldt's return to public life will be hailed with delight by a large circle of friends and the music public as well, with whom she is a great favorite. Hugo Mansfeldt and some of our principal talent will take part in the programs to be given at the recitals, which will be under Mr. Mansfeldt's direction.

I had the pleasure of receiving and reading the "Danse

Melancolique," by Samuel Bollinger, which proves on close acquaintance to be a composition of great originality and quaint conception, as well as strong in melody and harmonic construction. This is only one of many ideas from Mr. Bollinger's pen, all of which show talent of an unusual order on the part of the composer.

MRS. A. WEDMORE JONES.

Historical Concerts.

THE first in a series of eight "Historical Concerts of Chamber Music" was given in the hall of the New York College of Music last Wednesday evening. Those who took part were: E. Bernstein, pianist; A. Volpe, violinist, and M. Altschuler, violoncellist. The program was designed to illustrate an early period in music, and included a Sonata in A major for piano and violin, by Händel; Sonata in G minor for piano and violoncello, by Händel; Trio in D major for piano, violin and violoncello, by Haydn, and Trio in C major for piano, violin and violoncello, by Mozart.

It is refreshing to hear these quaint old works, so joyous, so fresh and full of meaning. In comparison with many of the tawdry, shallow and meaningless works of latter day writers they seem inspired. They possess a piquant flavor, which is satisfying to the lover of pure music.

Mr. Bernstein, Mr. Volpe and Mr. Altschuler did commendable work. They understand one another and have a just appreciation of the music. They played with care and brought out the beauties of the works.

The second concert in this series will be given to-night by the same instrumentalists in the same place.

OLIVE MEAD PLAYS WITH THE BOSTON SYMPHONY.—Miss Olive Mead appeared as soloist at the Boston Symphony concert in Boston last week, and here is what the Boston Herald said about the playing of the young violinist:

Miss Olive Mead is one of the few artists who have developed gradually and gracefully from a precocious, surprising childhood into a perfectly rounded young womanhood that gives constant and trustful repose, and promises yet more for full maturity. She has acquired for her violin a full, broad and yet tender tone, so rich as to be almost luscious; a brilliant, but not bold or showy, execution, depth for emotion and dexterity for bravura.

Her choice for a solo has fallen upon Goldmark's Concerto in A minor, which, while it does melt into the sensuousness that chiefly characterizes so many of his works, is yet for the most part slow, smooth and sweet, and only becomes really alert and spirited in the bolero-like finale. Miss Mead played it all beautifully, enlivening the finale and its ornate cadenza and keeping the moderatos (the second particularly) and the mild andante well back from sentimental degeneracy, while still warming and softening them poetically. She found much favor with the audience and was handsomely recalled thrice.—Boston Herald, January 5, 1902.

MUSICAL AT ALAMEDA, CAL.—The following program was given by Miss Elizabeth Westgate and Alexander Stewart on January 11, at Miss Westgate's residence, 1117 Paru street, Alameda:

Sonata for piano and violin, in E minor.....Mozart
Miss Westgate and Mr. Stewart.
Song for contralto, In the Sacred Forest, from Arminius.....Bruch
Miss Grace Carroll.
Sonata for piano and violin, op. 45.....Grieg
Miss Westgate and Mr. Stewart.
Songs—
The Young Nun.....Schubert
Morgens send'ich Dir die Vellechen.....Draeske
Elegie (with violin obligato).....Massenet
Miss Carroll.
Violin, with piano accompaniment—
MeditationGlazounov
MazurkaMlynarski
Mr. Stewart and Miss Westgate.

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THE Historical Musical Exhibition, under the auspices of the old and renowned piano manufacturing house of Chickering & Sons, opened last Friday evening at Horticultural Hall, Boston, and will continue for several weeks. It will be reviewed, with illustrations, in one of the coming numbers of this paper. It is attracting large and interested audiences, who view with much study the array of musical instruments and exhibits.

IN a recent editorial the New York Tribune considered hair and its psychological bearings on art and artists. The *Why* a pianist or violinist lets his locks grow long has never been satisfactorily answered. Of late there has been a tendency toward less hirsute luxuriance, but we fear that this is exceptional. Next season's crop of artists may reveal a tribe of Samsons. Who cares—except the barbers? If it pleases the grown-up children we call artists no one need complain.

THE translation of the ode to Bellini by d'Annunzio, which appeared in THE MUSICAL COURIER of last week, is from the pen of our esteemed associate, Hugh Craig, who for the past ten years has been one of the staff of this paper. Mr. Craig translated the poem, following the meter extemporaneously, as will be seen, without the aid of any reference books. It was done in this office. Such persons as are interested in the difficult task of translation can appreciate the ability and technical linguistic control necessary for the accomplishment of such a task.

SAYS Mr. Finck in the *Evening Post* last Saturday:

"In an interesting article on Tschaiikowsky, printed in the *Contemporary Review*, Ernest Newman declares that of all composers Wagner 'alone is master of every note of passion, of pathos, of grief, of despair and of humor.' Like Beethoven Tschaiikowsky, on the whole, lacks humor; 'he is indeed preternaturally serious.' He seemed to act in obedience to a 'need of his nature to exhaust in sound, if possible, all the potentialities of agonized expression.' When he aims at the concrete pictorial he is not entirely successful. In his representation of the sea, as in the 'Tempest,' 'there is no such exact seizure of its essence as we get, for example, in Rubinstein's 'Ocean Symphony.' * * * But where his object is not so much the tonal representation of an actual scene or aspect of nature as the portrayal of the sensations of a human being in the presence of nature, or a suggestion of a scene as it thrills the inner life of thought and emotion, it would be hard to find his equal, with the sole exception of Wagner.' What Mr. Newman says regarding Tschaiikowsky's attitude toward the classical symphonic form is especially worthy of consideration:

"It will be time enough to rail at him for his structure when all the canons of form in music have been settled. At present they are very far indeed from being settled; and for the partisans of the older schools to bring all music to the test of Mozart or Beethoven is mere academic dogmatism. Music grew continuously from Bach to Beethoven, and it will continue to grow when the bulk of Beethoven sounds as thin and poor as the bulk of Haydn and Mozart sounds now. The smallest of the moderns could teach the greatest of the ancients much that he had never dreamed of; and if our melody is for the most part subtler in its curve than that of the 'classics,' our harmony more expressive, our rhythm more varied, our orchestration more beautiful and more suggestive, we are hardly

likely to let them impose on us their ideas of form."

Mr. Newman's "Tschaiikowsky" will prove a worthy companion to his great "Study of Wagner."

IN a recent number of the London *Contemporary Review* this subject has been discussed ably by Ada Cone; in fact, it has been more than discussed: it has been looked very squarely in the face and the lying mockery of its eyes laid bare.

"THE ART PROBLEM IN THE UNITED STATES."

The writer sketches the history of French art, beginning at the twelfth century, marks its decadence as commencing in the seventeenth century, and shows a steady line sloping to the nothingness of the French art of to-day. The reasons for this are recited, as are the results shown—the latter a huge cipher of art in its real form, with a tendency to sink below its own level even.

All this reads interestingly as a study of conditions, but would concern us only as a problem of another race were it not for the fact that Ada Cone reminds us that we are borrowing our art from this very country whose every tenet has sunk to the point of "art for no use." From this new viewpoint it becomes startling; and yet it is simple reiteration of the statement made so often by THE MUSICAL COURIER that we have nothing to learn from foreign art conditions save what should be avoided. This is true of painting and sculpture—it is doubly true of music.

Art, to be a national art, must spring from a native soil, and the planted seeds dare not be imported ones. We are an intensely artistic people, who, without that hysterical trait, have all the keenness of perception and ardent longing for the beautiful. From such a state of things a wholesome and real art must spring, and, once having been brought to life, must blossom and flourish—always supposing that it is not poisoned in its infancy.

"The French have sold their birthright for a mess of pottage," asserts the writer, and we, poor imitative fools, are buying them fuel to keep this pottage warm and asking that we be allowed to taste of it. We are blind to the fact that this selfsame pottage refuses to nourish native French art, that it is on this very diet that the French race of artists is becoming emaciated and puerile. "Yet," sighs the American, with all the restlessness of the travel mania upon him, "what is one to do?"

Is there really a solution, a practical one? Follow the writer's deduction: "The adoption of the course (of borrowing) in America is a threatened disaster. For, on the one hand, the characteristics of this (French) art are such that the nation which borrows them necessarily puts a clog on the development of its natural aesthetic expression; and, on the other hand, if we look at the conditions of American life, it appears that a people in these conditions which takes European fine art to be a suitable channel for its own expression is a people which has mistaken its way. These two points considered, if they seem to prove the assertion, should leave us in view of the ideal path to the ideal end."

And "the ideal path to the ideal end" is, as often has been asserted in these columns, not the path which leads across the sea. Narrowing the discussion down to music, which concerns us directly, we have but to ask ourselves what France is doing, is producing in music to-day, to find more than an excuse for remaining away from it. Is there anywhere to be found a longer and more imposing list of failures than is recorded yearly at the Paris Opéra? Have they even gotten to the point of taking opera seriously in France? We harp on this question of opera because, of course, France does not and cannot produce any symphonies; but with its national love for color and excitement one would suppose that the Paris Opéra would be the very home of

the ideal opera. Yet what is the fact? The serious works in this class are almost unknown there! And to this city we send pupils, backed by millions of dollars, to—study opera! Is it not too ridiculous?

Of course, again there have been successful singers produced in Paris, but one song bird—even though she be a swallow—does not make summer; and every success has cost thousands of victims. Edwin A. Abbey, the painter, who is familiar with the actual conditions of student life in Paris, described the dismal suffering which is undergone by the American studying in Paris. "Much of the suffering which exists there," says Abbey, "would have no existence if there was some splendidly equipped art school in this country." But there are many splendidly equipped music schools here, and yet the foolish ones stray across.

It must be made clear to these—and it can be done, both by argument and in actual practice—that there is nothing to be learned abroad which cannot be gotten more thoroughly and better here. Traditions do not exist, save in the minds of romancing guides, and even if they did they would help the student not at all.

"The United States," as Ada Cone says, "have something better to do than to make themselves an echo of the ruin of Europe." And this is awfully true applied to music. We must confront our own conditions and combat them, but not with foreign methods. We are a people apart, and can learn nothing, save from our own experience, and the experience of them that go down to the sea in foreign bound boats prompts us to stay at home.

THE work which is connected with the interests of the New England Conservatory of Music, which is to occupy its new building in Boston some time during this year, has made it incumbent upon George W. Chadwick, who is the director of that institution, to resign his position as the conductor of the Worcester Festival.

Mr. Chadwick is an American composer of eminence, one of those men who have succeeded in accomplishing something in that line, and he has also done some excellent work during the few years that he has been at the head of the New England Conservatory of Music. He cannot spare the time to do the rehearsing for the Worcester Festival Chorus, and he has therefore resigned.

In his place two conductors have been selected—Franz Kneisel, the concertmaster of the Boston Symphony Orchestra, for the orchestral work; and Wallace Goodrich, an organist, for the orchestral and chorus work; that is to say, when the orchestra and chorus operate together, Mr. Goodrich conducts; otherwise, Mr. Kneisel does the work. There is no reason why there should be any anticipatory remarks made on what these gentlemen will be able to do. The thing is to wait and see and hear, and then it will be time enough. On general principles we, who believe in the disciplinary control of festivals and of orchestras and of choruses, could not agree to a divided conductorship; but even this view of THE MUSICAL COURIER would be dispelled should these two men make a success of the Worcester Festival.

This new step is attributed to C. M. Bent, the president of the Worcester Festival Association, and if it succeeds most of the credit will have to go to him for the inception of the theory. Some reforms are necessary towards the making of the Worcester Festival an artistic and financial success, and they may grow out of this new step that has been taken; and yet they may not. However, every one interested will await the developments with keen anticipation and with the hope that, whatever may happen, the Worcester Festival will continue and broaden in its scope, and be of benefit to Worcester and the surrounding community.

WHILE Andrew Carnegie is spending millions in America so that the "exceptional man" of the future will not escape his fortune, the Earl of

LORD DYSART'S OFFER.

Dysart, long known for his passion for music, has made the following important offer—according to last Sunday's *Herald*—from which we print an extract:

LONDON, Saturday.—The Earl of Dysart has offered £10,000 (\$50,000) toward the erection of a national opera house in London, provided the balance of the £500,000 (\$2,500,000) which he believes is needed is raised in six months. The Earl has long been interested in this scheme and has associated himself with Prof. Villiers Stanford and Sir Alexander Mackenzie in an endeavor to get the County Council to assist and subsidize a British home for opera. It is doubtful if the Earl's present effort will stimulate interest in the matter or meet with a satisfactory response.

The Earl has led a romantic life. He was obliged to wait until he was forty years old before he was allowed, under the will of his father, who died in a miser's garret, to handle the vast family estate. The old Earl died when the present Earl was only nineteen years of age. After many vicissitudes and comparative poverty, the present Earl came into possession of the estates in 1899, but then he was almost blind. Fabulous sums were spent in medical advice, but the Earl has been unable to obtain relief.

All his life the Earl of Dysart has been an enthusiastic musician with Wagnerian tendencies. Music takes the premier place in his affections, though homoeopathy runs a close second. At Buckminster, his splendid Lincolnshire estate, the Earl has a remarkable laboratory, containing almost every homoeopathic drug in existence. There is scarcely a house on his large estates which has not a piano. At Buckminster and his other residence, Ham House, Richmond, there are extraordinary collections of musical instruments, including many pianos, several organs, harpsichords, spinets, violas, harps and the latest mechanical adaptations for the piano.

It need hardly be added that Lord Dysart is a poor man if compared to Mr. Carnegie. He founded *Der Meister*, a monthly, now extinct, devoted to the Wagner cause, and is said to have served George Moore as a model for "Sir Owen Asher" in the well-known musical novel "Evelyn Innes."

In the meantime New York is forced to hear its opera in a building far too large for vocal effects, in the very heart of the objectionable Tenderloin district. When will some public spirited man or men build an opera house near the Circle, or facing the Park, which will be neither a barn nor a hippodrome?

WHEN a great publishing house concentrates its energy and interests upon issuing and disseminating the works of the great masters of music and discards to a great extent the more frivolous class of compositions, it is not only evidence that the national taste for music has become more elevated but that the firm itself represents the reflex action of more refined public taste. The Ditson house, known as the Oliver Ditson Company, has for many years had a historical association with the department of music in the United States, and its name is known to all who play or sing or whistle or hum a tune.

The recent publications of this firm have indicated that a new tendency has been reached, which has identified it with the publication of the master works of the past and present period. We have just seen a series of Brahms' songs—those mostly sung on the concert stage and in salons and studios—published by the Oliver Ditson Company, and this has called for the suggestion which is embodied in this article. It is not only Brahms, however, which the Ditson house is urging upon the public, but also, as we said before, the masters' compositions, and the manner in which these publications are issued, the plate work, the engraving, the boldness and legibility of notes and text, the careful translations in the double text of English and German, and the fit and finish of all the appurtenances associated with the technical publication of sheet music, indicate a desire to do the best that is possible, in order to make compositions as legible to the world as possible.

ble, and with a clearness and distinctness that warrant thorough confidence. No efforts are spared to make all these compositions of a high standard in the line of engraving and lithographing; and every musician in the United States—in fact, everywhere (because the firm of Ditson is known all over the musical world)—every musician must feel delighted to know that a great institution like that of the Ditson house, endowed as it is with all of the resources necessary for the issuing of important publications, has thrown its weight and influences in this direction to assist and aid the musicians in their desire to secure what is best and most grateful, and this will be productive of much that will tend to elevate the general taste for better music.

Particular reference has been made to this fact, because of the importations of sheet music into the United States, especially from English houses, that has every appearance of negligence in quality of paper and general make-up, frequently what is called type music, which should never be tolerated, and which is the result of an ordinary, mere money-making scheme. We do not care to mention any names, because there is no object in injuring any one, but a protest must be made against the further culture of this kind of sheet music business. America is a dumping ground for a whole lot of cheap English editions, and our American singers and ladies and gentlemen who sing in chorus should not have sheet music distributed among them that injures their eyes, and which is published merely for the purpose of making money.

With the Ditson house it is a question of an investment of large capital for the purpose of publishing, in an elegant style attractive to the eye and correct in text, the best class of classical and modern music, and this should be the aim of every publishing house. It is very seldom that any reference is made to such matters in these columns, because they are strictly personal, as it were, but in this case they have gone far beyond the limits of personality, in that they affect the general interests of musical culture in this country.

The *Evening Journal* printed an editorial the other day, probably from the brilliant pen of Arthur Brisbane, that began this fashion:

Charles Frohman and Maurice Grau are the biggest men in America or anywhere else in theatre and opera management. These men work in London part of the year, and over there their offices are far apart—at least 1½ miles. They meet together every day for luncheon.

In New York city their offices are almost directly opposite each other on Broadway. Yet in New York they never meet.

Working on the American plan, neither has any time for luncheon.

Neither can afford any definite hour or any definite number of minutes for taking in the food to keep him going.

The article then remarks that baldness, dyspepsia and the early death rate are the results of our terrific *ricetempo* in living. We always fancied that Mr.

Grau's baldness came because of the worries about his many female singers. Prima donnas and their winning ways drive most managers to suicide. Judging by Charles Frohman's waist line we should say that dyspepsia has not yet claimed him; while both men give promise of long life. The bad cookery in America, not the speed of living, causes bad digestion; ice water is the least of our national ills. And pie is one man's poison and a million's meat. No, Mr. Brisbane is not quite correct. Speed will not harm so long as you are running on the right rails. It is base ideals, money grubbing ideals, the scramble for the dollar, that is sapping our soul life. Hitch your wagon to a star and heaven will pay the freight. If we thought more of our souls our stomachs would bother us less. A country where art is valued by the amount of cash it brings its practitioners is a country that will never originate any individual art or artists of its own.



THE IRON VIRGIN.

For there is order in the streets, but in the soul—confusion.—MAXIM GORKY.

THE carriage stood awaiting them in the Place Boieldieu. Chardon told the coachman to drive rapidly; then closed the door upon Madame Patel and himself. Cautiously traversing the crowded boulevards they reached the Madeleine; a sharp turn to the left, down the Rue Royale, they soon were crossing the vast windy spaces of the Place de la Concorde, and there he spoke to his companion.

"It was a glorious victory! The Opéra Comique looked like a battle-field after the conflict." Chardon's voice trembled as if with timidity and Madame Patel turned from the half-open window.

"Yes: a glorious triumph. And he is not here to enjoy it, to exult over his detractors." Her tone was as bitter as winter.

"My poor friend," the other answered as he laid his hand gently on her arm. She shuddered. "Are you cold? Shall I close the window?"

"Thank you, no, it is too warm. How long this ride seems! Yet he always delighted in it after conducting." Chardon was silently polite. They were riding now at high speed along the Avenue Montaigne, which the carriage had entered after leaving the Champs Elysées. From the Quai de Billy to the Quai de Passy their horses galloped over naked, well lighted avenues. The cool of the river penetrated them, and the woman drew herself back into the corner, absorbed in depressing memories. Along Mirabeau and Molitor, after passing the Avenue de Versailles; and when the street called Boileau appeared the carriage, its lanterns shooting tiny shafts of light on the road, headed for the *Hameau*, named after the old poet, of Auteuil. There it stopped. Madame Patel and Chardon, a moment later, were slowly walking down the broad avenue of trees, through which drawled the bourdon of the breeze this night in early May.

It was 1 o'clock when they entered the pretty little house, formerly the summer retreat of the dead composer Patel. A winner of the *Prix de Rome*, he produced many operas and oratorios until his death just a year previous to the *première* of "The Iron Virgin." Of its immense success widow and librettist were in no doubt. Had they not witnessed it an hour earlier? Such furore did not often occur at the Comique. All recollection of Patel's mediocre work was wiped away in the swelter and glow of this passionate music, more modern than Wagner, more brutal than Richard Strauss. "Who would have believed that the old dried-up mummy had such a volcano in his brain?"—this the bereaved woman had heard as she descended the marble stairway of the theatre, and Chardon hurried her to the carriage, fearing that the emotions of the evening—the souvenirs of the dead, the shouting of the audience and the blaring of the band, as it saluted her trembling, bowing figure in the box—finally would prove too strong for her. He, too, had come in for some of the applause, a sort of inverted glory which, like a frosty nimbus,

envelops the head of the librettist. Now he recalled all this and rejoiced when his charge was safely within doors.

Madame Patel retained only one servant in her dignified, miniature household, for she was not rich; but the lamps were brightly burning and on the table stood cold food, wine and fruit. The music room was familiar to her late husband's associate. Patel's portrait hung over the fireplace. It represented, in hard, shallow tones, the face of a white haired, white bearded man, whose thin, drawn lips, narrow nose and high forehead proclaimed an ascetic of art. The deep set eyes alone told of talent—their gaze inscrutable and calculating; a disappointed life could be read in every seam of the brow.

Near the piano, where Chardon turned as he waited Madame Patel's return from her dressing room, there swung a picture whose violence was not dissipated by the gloom of the half hidden corner. He approached it with a lamp. Staring eyes saluted him, eyes saturated with the immitigable horror of life, eyes set in grotesque faces and smothered in a sinister northern landscape. It was one of Edvard Munch's ferocious and ironic travesties of existence. And on the white margin of the lithograph the artist had penciled: "I stopped and leaned against the balustrade, almost dead with fatigue. Over the blue-black fjord hung clouds red as blood, as tongues of flame. My friends passed on, and alone, trembling with anguish, I listened to the great infinite cry of Nature."

She tapped him on the shoulder. "Come," she said gravely, "leave that awful picture and eat. You must be dead, you poor man!"

Chardon blushed happily until he saw her cold eyes. "I was trying to catch the color of that painter's mind—that Norwegian, Munch. Disordered, *farouche* as is his style, its spiritual note enchains me. The title of the picture means nothing, yet everything—'Les Curieux,' is it not?"

"Yes, you know it well enough by this time. What M. Patel could see in it I can't say."

As she sat down to the table—not at the head: that was significantly empty—he admired her figure, maidenly still, despite her majestic bearing; admired the terse contour of her head and noticed, not without a sigh, her small, selfish ear. Madame Patel was nearing forty and her November hair had begun to whiten; but in her long gray eyes was invincible youth, poised, self-centred youth. She was deliberate in her movements and her complexion a clear brown. Chardon followed her example, eating and drinking, for they were exhausted by the ordeal of hearing, under most painful conditions, a posthumous opera.

"The great infinite cry of Nature!" He returned to the picture. "How difficult it is to get that into one's art!"

"Yes, *mon ami*, but our dead one succeeded, did he not?" She was plainly obsessed by the theme. "His enemies—ah! the fools, fools! Did you notice the critics, did you notice Millé in particular? He was in despair. For years that man pursued with his rancorous pen every opera by M. Patel." She paused. "But now he is conquered at last. Ah! Chardon, ah! Robert, Patel loved you, trusted you—and you helped him so much with your experience, your superior dramatic knowledge, your poetic gifts. You have been a noble friend indeed." She pressed his hand, while he sat beside her in a stupor.

"The great infinite cry of Nature," he muttered. "And think of his kindness to me, a poor singer, so many years younger than himself! No father could have treated a daughter with more delicacy."

Chardon looked up. "Yes," he assented, "he was very, very old—too old for such a beautiful young wife." She started.

"Not too old; never, M. Chardon," she protested, slightly raising her contralto voice: "What if he was thirty years my senior! He married me to

spare me the peril and fatigue of a singer's life; few women can stand them—I least of all. He loved me with a pure, narrow affection: I was as a daughter, his staff. You he often called 'son.'" She grazed the hem of tears. Chardon was touched; he seized her large, shapely hand, firm and cold as iron, and spoke rapidly:

"Listen, Madame Patel, listen, Olivie—you were like a daughter to him; I know it, he told me so. I was his adopted son. I tried to repay him for his interest in a young, unknown poet and composer—well, I compose a little, you know—and I feel that I pleased him with my libretto of 'The Iron Virgin.' You remember the summer I spent at Nuremberg digging up the old legend, and the numberless times I visited the torture chamber where stands the real iron virgin, her interior studded with horrid spikes that cruelly stabbed the wretches consigned to her diabolical embraces? You recall all this?" he went on, his vivacity increasing. "Now on the night of the successful termination of our artistic enterprise, the night when all Paris is ringing with the name of Patel, with 'The Iron Virgin'—he did not dare to add his own name—'let me tell you what you know already: I love you, Olivie; I have always loved you and I offer you my love, knowing that our dear one—'"

She dragged her hand from his too exultant grasp, hurriedly crossed the room and sat down breathless on a low couch; her eye never left his, and he wavered at the thought of following her.

"So this is the true reason for your friendship," she said in sorrowful accents. "For this you cultivated the good graces of an unsuspecting old man."

"Olivie!" he exclaimed.

"For this," she sternly pursued, "you sought my company after his death. Oh, Chardon, Robert, how could you be unfaithful so soon to the memory of the great man who loved you? He loved you, Robert. He made you. Without him what would you be?" "What am I?" She did not reply, for she was gazing at the portrait over the fireplace. "A great, neglected genius," she mused. "He was forced to conduct operas to support his life—and mine. Yet he composed a masterpiece. He composed 'The Iron Virgin.'"

"Could he have done it without me?"

Madame Patel turned upon him: "You ask such a question—you!"

Robert Chardon paced between the table and piano. He stopped to look at the Munch picture and bit his lip. "The great infinite cry of Nature! Much Patel knew of music, of Nature and her infinite cry." His excitement increased with every step.

"Olivie Patel, we must come to an understanding. You wonder at that picture, wonder what dread thing is happening. Perhaps the eyes are looking into this room, peering into our souls, into my soul, which is black with sin and music." Like some timid men aroused, he had begun to shout; the woman half rose in alarm, but he waved her back. His forehead, an obstinate forehead wrinkled with pain; his hands—the true index of the soul—were clasped, the fingers interlocked, wiry fingers, agile with pen and piano. "Hear me out, Olivie," he commanded. "I've been too good a friend to dismiss because I've offended your sense of propriety"—she made an indignant gesture—"well, your idea of fidelity. But there is the other side of the slate: I've been a faithful slave, I've worked for years for my reward; and, disciple of Nietzsche as I am, I never have attempted to assert my claims."

"Your claims!" she uttered scornfully.

"Yes, my claims; the claims of a man who sees his love sacrificed to a miserable deception. Sit still! you must hear all now. I loved poetry, but I loved you better. It was for that I endured everything. I spoke of my black soul; it is black—I've poisoned it with music, slowly poisoned it until now

it must be deadened. Like the opium eater, I began with small doses of innocent music. I absorbed Haydn, Mozart. When Mozart became too mild I turned to Beethoven; from Beethoven to the mad stuff of Schubert, Schumann, Chopin—sick souls all of them. They sustained me until even they failed to intoxicate. My nerves needed music that would bite. I found it in Liszt, Wagner and Tchaikowsky, and, like absinthe drinkers, I am wretched without my daily draughts."

"You drink absinthe also, do you not?" she asked in her coldest manner. He did not notice her.

"My soul gradually took on the color of the evil I sucked from this music. Why? I can't say; perhaps because a poet has nothing in common with music. It usually kills the poetry in him. That is why I wonder what music Edvard Munch hears when he paints such pictures. It must be dire! Then Richard Strauss swept the torrid earth and my soul slaked itself in his tumultuous seas. At last I felt that I had met my match. Your husband was like a child in my hands." She listened eagerly. "I did with him what I wished—but to please you I wrote 'The Iron Virgin.'"

"The book," she calmly corrected.

"I wrote 'The Iron Virgin' and I thought of you. You were my iron virgin—you, the wife of Patél. Will you hear the truth at last—the truth about a soul damned with music? Patél knew it. He promised me on his deathbed—"

Olivie pushed by him and stood in the doorway. He only stared at her.

"You are an Oread," he mumbled; "you still pine for your lost Narcissus, till nothing is left of you but a voice which echoes him, echoes Ambroise Patél." She watched him until his color began to return.

"Robert," she said, almost kindly, "Robert, the excitement of to-night has upset your nerves. Drink some brandy and sit down."

He eyed her piteously, then covered his face with nervous hands, his hair falling over them. She felt surer of him.

"You called me an echo a moment ago, Robert," she resumed, her voice deepening. "I can never forget Patél; and it was because of this and because of my last promise to him that your offer shocked me. I ask your pardon for my rudeness. You have been so like a brother for the past years that marriage seems sacrilegious. Come, let us be friends—we have been trusty comrades. 'The Iron Virgin' is a success."

"Yes," he whispered, "the iron virgin is always a success."

"And why should not our friendship be an echo of the past? Come, let us be more united than ever—Patél, you and I." Her smooth voice became vibrant as she pointed triumphantly at the portrait; he followed her with eyes from which all fire had fled.

"The echo," he said, drinking a tumbler of brandy. "The echo! I have it now: they see the echo in that picture back of me. Munch is the first man who painted a tone, put on canvas that ape of music, of our souls, the ape which mocks us, leaps out after our voice, is always ready to follow us and show its leering shape as we pass under dark vaulted bridges or stand in the secret shadow of churches. The echo! What is the echo, Olivie, you discoursed so sweetly? It is the sound of our souls escaping from some fissure of the brain. It has color, is a living thing, the thin wraith that pursues man ever to his grave. Patél was an echo. When his soul leans naked against the chill bars of heaven and

bears false witness, then his echo will tell the truth about his music—this damnable, reverberating *Doppelgänger* that sneaks into corners and lies in wait for our guilty, gliding footsteps."

She began to retreat; she feared him, feared the hypnotism of his sad voice.

"Robert, I firmly believe that picture has bewitched you—you, a firm believer in the brave philosophy of Nietzsche!"

He moved toward her. "Madame Patél, it is you who are the cruel follower of Nietzsche. So was the original iron virgin, so is the new 'Iron Virgin' which I had the honor to surround with music."

"Instrumentation," she faltered.

"Ah! you acknowledge so much?"

"Patél told me."

"He did not tell you enough." Chardon laughed, shook her hand, put on his topcoat and descended the steps that led into the garden.

"Where are you going?" she asked affrightedly, regret stirring within her.

"To Nuremberg, to the real iron virgin," he answered, without sarcasm.

They looked hard into each other's eyes—his were glowing like restless, red coals—and then he plunged down the path, leaving her strained and shaken to the very centre of her virginal soul. Had he spoken the truth? Ambroise Patél, upon whose grave would be strewn flowers that belonged to the living! It was vile, the idea. "Robert!" she cried, her nerves knocking sorely at her heart.

A smoky-yellow morning mist hung over Auteuil; the long, slow rain fell softly. Chardon pulled the cord at the gate of the *Hameau* roughly, summoning the *concierge*. He soon found himself under the viaduct on the Boulevard Exelsmans, where he walked until he reached the Point-de-Jour. There a few workmen, about to take the circular railway to Batignolles, regarded him cynically. He seemed like a man in the depths of a crazy debauch. He blundered on toward the Seine. "The echo! god of thunders, the echo!" he moaned, as he heard his steps resound in the hollow arches. Near the water's edge he found a café and sat down before a damp tin table. He pounded it with his walking stick. "The iron virgin," he roared, and laughed at the joke until the tears rolled over his tremulous chin. Lifting his inflamed eyes to the dirty little waiter he again brought down his cane heavily upon the table. "Garçon!" he clamored, "the iron virgin!" The waiter brought absinthe; Chardon drank five. Doggedly he began his long journey. J. H.

AUTEUIL, October, 1901.

VOCAL DEPARTMENT AT THE NATIONAL CONSERVATORY.—The vocal department at the National Conservatory of Music has made great progress this season. Eugene Dufriche, of Paris, and Albano Seismit-Doda, of Rome, are working together intelligently and harmoniously in the branches of singing, repertory and opera. Next week these eminent instructors will conduct the examination in solfeggio and theory for the whole conservatory. Every pupil is obliged to study solfeggio. The method at the Paris Conservatory is the one used at the National Conservatory. There is much enthusiasm among the vocal pupils, and the promise of more successful artists graduating from the conservatory is assured. As a good method is the foundation of all, young people with voices and the capacity for study must be heard from in the course of time.

SYRACUSE SPRING FESTIVAL.—The annual spring festival in Syracuse, N. Y., will take place on April 23. The Boston Symphony Orchestra have been engaged with the soloists usually traveling with this organization. As a special attraction, Sara Anderson has been secured as the prima donna soprano.

FRANCIS FISCHER POWERS' THIRD PUPILS' MUSICALE.

THE third pupils' musicale occurred on Saturday evening. The interest and enthusiasm were of such an order that each pupil was spurred on to do the very best work. Mr. Lundine and Master Braham were too ill to appear, and will be heard later; and of those who have appeared before and of whom comment has been made there is nothing more to be said except the apparent rapid gain in each instance. Miss Marguerite Palmiter was in great form, giving the favorite "Bell Song" from "Lakmé" with great tonal beauty and almost faultless technic. Mrs. Parkhurst was in splendid voice and did charming work. She is a favorite with Mr. Powers' audiences. Miss Rombauer's mezzo-soprano voice never before showed to such good advantage. She outdid herself and made a success by her artistic singing. Miss Thomas again proved her right to a prominent position among the contraltos of New York. Church committees are already after her, and her rare voice and attractive personality will secure the best for her. Miss Florence Levi sang for the first time this season. She is a favorite also and has made a name for herself during her three years' study with Mr. Powers. Percy Hemus and Miss Mathilde Catron sang exquisitely. How rapidly they have improved no one knows better than Mr. Powers. Miss Patterson, Miss Frisby, Miss Burwanger and Miss Lewis all have lovely voices, and are among the youngest pupils, singing for the first time, reflecting credit both on themselves and their teacher. Miss Ethel Bradley, a favorite pupil of Mr. Powers, sang gems from the popular Richard Strauss. She has a beautiful mezzo-soprano of limpid pure quality, which she uses with the most beautiful tone placing and ease.

Perhaps one of the greatest pleasures of the evening was given by the remarkable singing of Master Erskine Porter, a lad of only eight years. A high, clear soprano voice under remarkable control. Mr. Daland has certainly used every Powers device and most successfully, too, to accomplish this end. He will certainly be at the top in the near future. Mr. Searles sang as he always does. It is to be hoped he will miss his train next time and return to completely satisfy his longing audience. Mr. Powers shows his usual business head by having Mrs. Sherman Stanley to conclude the program. Her dramatic voice and well nigh perfect art brought a charming evening to a close. Harry Briggs, accompanist, is making a name for himself, and is only nineteen years old. Mr. Powers says in all his experience, both in this country and Europe, while doing constant singing with all the leading accompanists, he has never seen his equal.

January 25 will close this series of pupils' musicales, to be followed by six recitals given by the advanced pupils; only four appearing at each recital. These will sing:

Miss Sylvia Elcock, Miss Annette Langhorn, Miss Agnes Force, Miss Marion Force, Mrs. Florence Martin, Mrs. Arthur Lingfelt, Miss Belle Vickers, Miss Mary Matlack, Miss Catherine Dobson, Miss Charlotte Parkhurst, Miss Margaret Northrop, Miss Jessica Linn, Miss M. Elizabeth Stickney, Harvey Merwin, Carl Gralow, R. M. S. Putnam, Edward Epps, Clark Dailey and J. Alfred Keast.

MISS SOUSA AS A MANAGER.—Two fraternities of Vassar College gave two chapter plays last Saturday. One was a farce, "Freezing a Mother-in-Law," by Theta Chapter, under the management of Miss J. Priscilla Sousa, daughter of John Philip Sousa. The play was a brilliant success, and Miss Sousa was given much praise.

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NO young American singer has advanced more rapidly in artistic ability and public favor than Herbert Witherspoon. Gifted by nature with a beautiful bass voice, which has been trained by the best masters in America and Europe, this young artist has pushed his way to the front, until now he ranks among the very first singers of the country.

Mr. Witherspoon graduated from Yale College in 1895, receiving honors in the academic, musical and art departments, and brings to his profession the best of educations, as well as exceptional natural talent.

He has been equally successful in oratorio, concert and song recital, as well as on the operatic stage. His voice is a basso cantante of exceptional quality, roundness and flexibility, while it is of such wide range as to enable him to sing many baritone roles with perfect ease. A fine linguist, he is equally at home in English, French, German and Italian, and is noted for his artistic song programs. His voice extends from a low E natural to the high F sharp, and, although brilliant and ringing, is of the real bass quality. The great power of his voice has attracted attention in such works as "The Messiah," "Elijah," &c., yet it is so flexible that his singing of light and very ornamental songs and arias, such as Lotti's "Pur dicesti," has gained most flattering and unusual comments from the critics. Having had considerable experience in grand opera, Mr. Witherspoon brings to his work in concert and oratorio an authority and dramatic intensity not frequently found among concert singers. Yet his singing is essentially of the lyric order, and he is especially noted for his suave and flowing style, as observed in his rendition of the classic songs of Schubert, Schumann and Brahms, as well as of the great French and Italian masters.

Mr. Witherspoon is now in the midst of the busiest and most important season of his career.

He has made one tour as far South as Atlanta, Ga.; another as far West as Denver, Col., the latter tour covering a period of over three weeks, and in another week he starts for Montreal, Canada; Boston, Mass.; Toledo, Ohio; Detroit, Mich., &c.

He will also make a three or four weeks' tour in April and May, going West for a dozen concerts and returning for engagements at the spring festivals in the East and South. In the interim he will sing in many principal cities, among which are Brooklyn, New York, Boston, St. John, Buffalo, Cleveland, Ohio; Akron, Ohio; Chicago, Belvidere, Ill.; Stamford, Conn.; Oberlin, Ohio, &c.

At many of his concerts and recitals Mr. Witherspoon has the assistance of Mrs. Witherspoon, who before her marriage was known as Mlle. Jeanne Greta, and who was then the prima donna of the Harrison concerts in England. The other members of the quartet were Mme. Alice Gomez, Ben Davies and Mr. Santley.

Mrs. Witherspoon is not only a singer of unusual merit but an accomplished pianist as well, and the accompaniments which she often plays for Mr. Witherspoon always add charm to his work.

Mr. Witherspoon also holds an enviable position in New York as a vocal instructor. With a large class of pupils his time when not on tour is completely filled, and he can accept no more pupils at present. He is most advantageously situated for this part of his work in his handsome apartments at 571 Park avenue, and his immense repertory, comprising more than sixty works, besides a countless number of songs, is of great value to his pupils.

The press of the entire country is singularly unanimous in praising Mr. Witherspoon's singing. His charm of expression, variety of tone color and fine stage presence all combine to make Mr. Witherspoon the successful artist he is.

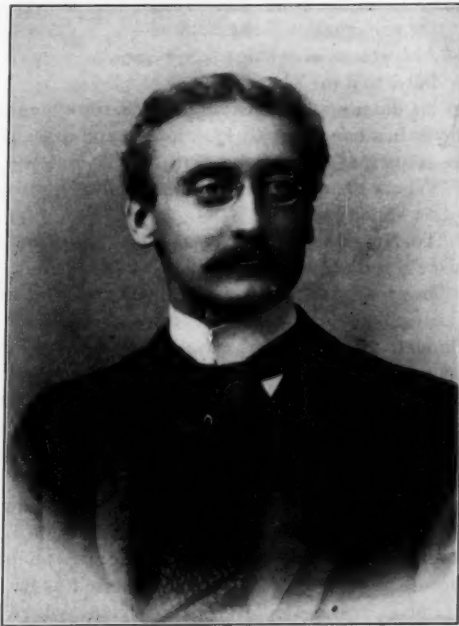
The following press notices taken at random will show how highly Mr. Witherspoon is thought of:

Mr. Witherspoon sang delightfully, and his work was enthusiastically received. His program opened with Beethoven's "Adelaide," the dignity of its interpretation winning an encore for this first beautiful song, and he responded with the familiar "Two Grenadiers." His program was continued with a number of happiest selections,

some of which stood out prominently on account of the splendid production they were given even when all were well sung. By request he repeated E. R. Park's "Memory" and answered another encore.

His voice and his manner of singing are exceptionally pleasing. His temperament is of the most artistic. There are no cheap effects in his showy work and the sentiment he displayed was never exaggerated or forced, but sincere and refined. The quality of his voice is more musical than resonant, but he knows his limitations, and the best features of his singing were placed in the foreground, while any defects an audience would be inclined to overlook. His pronunciation and enunciation in the three languages included in his program—English, French and German—were notably correct and pleasing.—Louise Dooley, in Atlanta Constitution, November 27, 1901.

"Messiah" at Oberlin, Ohio.—Herbert Witherspoon, the basso, was obliged to sing twice the part, "Why Do the Nations?" While



HERBERT WITHERSPOON.

he has a powerful voice, it was his interpretation and highly cultivated style that won.—Cleveland Leader, December 13, 1901.

Mr. Witherspoon undoubtedly made the hit of the evening in Walter Damrosch's gressome setting of Kipling's "Danny Deever." Mr. Witherspoon possesses a bass voice of wonderful depth and power, and he hanged Danny Deever with all the spirit that could be demanded. Great interest centred in the "Ich trage Meine Minne" of Richard Strauss. From a purely musical point of view, this was the best of Mr. Witherspoon's solos, and was given a thoroughly artistic rendition. The well-known bass aria from Verdi's "Sicilian Vespers" was splendidly sung and well received by the audience. After some of his songs Mr. W. was recalled again and again. A more spontaneous and hearty welcome has not been accorded any singer in recent years.—Denver Times, December 6, 1901.

Mrs. Wyman and Mr. Witherspoon were remarkably alike in one particular—each has the dramatic feeling and the "art that conceals

art" to a degree that leaves the bearer free to appreciate the personality of the singer. * * * Mr. W., indeed, was carried away at one juncture by his own feeling. He sang as an encore to Mr. Korbay's ballad, "Had a Horse," another ballad, which Plunket Greene taught us to love, about the chap who took a club and started for the wedding with dire intention against the bridegroom. And at the climax of the song he actually betrayed his concert self, imperturbable, smiling, kid-gloved, into the gesture that belonged to the line. It was a delicious lack of abandonment to his own dramatic sense. With a voice of good volume, a pleasing lack of mannerism and absolutely faultless technic, he won his hearers from his first encore, and was forced to the task, believed to be grateful to most singers, of declining to sing by coming forth to bow repeatedly. He was a fine singer in good voice.—Denver Post, December 6, 1901.

BOSTON—BOSTON SYMPHONY ORCHESTRA CONCERT.

The solo quartet was the best I can remember in this city or elsewhere (Madame De Vere-Sapio, Miss Stein, Ben Davies and Mr. Witherspoon).

Mr. Witherspoon seemed to me to sing the baritone recitative better than I had ever heard it; he was not frightened by that high E! He sang it freely, impressively, with effect.

The performance was in every way a delight. Not the least good part of it was the sly mock-pathos of Mr. Witherspoon's "Io crepo se non rido!"

You felt the old philosopher almost moved to tears by the self-command he exercised in not laughing.—Boston Evening Transcript.

BOSTON—"WANDERER'S PSALM," BY H. W. PARKER (FIRST TIME IN AMERICA).

Mr. Witherspoon was admirable in solo work. He has a rich and manly voice of liberal compass, and he sings with intelligence and authority.—Philip Hale, in Boston Journal, December 18, 1901.

NEWARK, N. J., CONCERT.

* * * And H. Witherspoon, bass, both of whom made a very favorable impression. Mr. Witherspoon, indeed, created rather a sensation by his singing. He has a full, round voice, with both registers very flexible. He sang with the utmost ease, and his fine presence added to his success.—Newark Globe.

NEW HAVEN, CONN., SONG RECITAL.

There is no flattery in the statement that he is the most artistic basso heard here since Plancon's appearance at the Hyperion. The voice is full and rich-toned, with that charming suavity and color that mark the voice of Plancon. In method the work was identical, Mr. Witherspoon's attention to style and finish being conscientiously exact, while he, with excellent judgment, refrained from using the power of tone he possesses, never reaching a limit of ability, thereby withstanding a temptation into which many young singers with strong voices are prone to fall.

The voice is sympathetic and resonant and of good range. It is an even voice and shows no "bad spots," the balance of registers being judiciously maintained.—New Haven Evening Leader.

HASTINGS' SONGS.—Songs by the American composer, Frank Seymour Hastings, are coming more and more to the front, and especially is one of his first songs, namely, "My Love Is Like a Red, Red Rose," well known and popular. This song was on Mrs. Morrill's program, at her musicale at the Chelsea last week, sung by that charming young artist, Lillia Snelling, of Boston. Such was the applause it received, that it left a deep impression.

Hastings' "For Love of You" is being sung much, and his last, "Rose Dark the Solemn Sunset," has many warm admirers, especially among professional singers, who are using it.

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COMING CONCERTS.

An attractive program has been arranged by F. X. Arens, conductor of the People's Symphony Concerts, for the second of the series, to be given at Cooper Union Hall on Friday, January 17, 1902. The orchestral numbers will be Beethoven's "Egmont" overture; Haydn's Symphony in E flat major; Tschaiakowsky's Andante Cantabile, from the String Quartet, op. 11; and the Wagner overture "Rienzi." The soloist of the concert will be Heinrich Meyn, who will be heard in an aria from the "Marriage of Figaro," in Mendelssohn's "On the Wings of Song," and in the old English song "False Phillis." Tickets for this series of concerts are on sale at Ditson's music store, 867 Broadway, and at the offices of the People's Institute in Cooper Union; of the University Settlement, Rivington and Eldridge streets, and of the University Extension, 244 West Fourteenth street. The prices of the tickets range from 10 to 50 cents for single concerts and from 25 cents to \$1.50 for season tickets.

Miss Augusta Cottlow will play with the Thomas Orchestra in Chicago on January 17 and 18. Then she goes to Baltimore, where she will give a recital January 22.

Three concerts by the Dannreuther String Quartet are announced—Thursday, January 30; Tuesday, March 11, and Thursday, April 10. The series of concerts will be given in the evening in the Fine Arts Building, 215 West Fifty-seventh street. The assisting artists will be the Misses Carbone, soprano and contralto; Mrs. Gustav Dannreuther, pianist; Howard Brockway, pianist, and George Falkenstein, pianist.

The St. Cecilia Club, of Boston, has secured Albert Janpolski for its next concert, to be given on February 4. The club is one of the foremost musical organizations in the country, and is composed entirely of musicians and artists of note, with J. B. Lang for its conductor, Arthur Foote, president, and a chorus of over three hundred singers, all of whom are soloists occupying prominent positions in Boston. On this occasion the Cecilia presents a part-song concert, in the first part of which Mr. Janpolski will sing Handel's aria "Tyrannic Love," from the oratorio "Susanna," and later the baritone solos, with chorus, from Cornelius' "Barber of Bagdad."

Louis V. Saar has arranged a good program for the chamber music matinee which the Brooklyn Arion will give next Sunday, January 19. The program will be as follows:

Quintet for Piano and Strings, C major, op. 14.....Rheinberger
Messrs. Saar, Schradieck, Hauser, Landler and Laser.
Songs.....Louis V. Saar
Thänen.
Herrlein.
Harfen Mädchens Lied.
Oeder Garten.
Ach, wer doch das Könnte.
Miss Frieda Stender, accompanied by the composer.
Two Pieces for Violin and Piano.....Louis V. Saar
Romanze.
Elegie.
Messrs. Schradieck and Saar.
Piano soli.....Louis V. Saar
Herceuse.
A la Valse.
Zwei Etuden.
Walzer.

The composer.

Miss Adele Margulies, the pianist, announces three chamber music matinees, to be given at the home of Mrs.

Thurber, 49 West Twenty-fifth street, on Wednesday afternoons, January 22, February 19 and March 19. The assisting artists will be the same as last season, Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist. The program for January 22 will be as follows:

Sonata, Piano and Violin, C minor, op. 45.....Grieg
'Cello soli—
Andante from Concerto.....Schumann
RondoDvorák
Trio, G minor, op. 15.....Smetana

Six of M. J. Scherhey's advanced pupils will sing at the concert which Mr. Scherhey will give at the Carnegie Lyceum to-morrow (Thursday) evening. The program will be varied with piano solos. The Scherhey pupils who will sing at the concert include Mesdames Phillips, Herzog, Scherhey, Miss Baker, and Messrs. Schlegel and Holbrook.

SONZOGNO PRIZE.

Official Notice.

[Translated by THE MUSICAL COURIER.]

INTERNATIONAL OPERATIC COMPETITION.—SOLE PRIZE,
50,000 LIRE.

THE publisher, Edoardo Sonzogno, of Milan, opens for musicians of all nations a competition for an opera in one act with one sole prize of 50,000 lire (\$10,000), and under the following conditions:

The object of the present competition being to raise from obscurity those who have not yet had the means of revealing their genius in the operatic arena, no one will be admitted to the competition but rising composers, and consequently works not as yet represented.

The opera must be in a single act, without any change of scenery, and may belong, as regards subject matter, to any class, none excluded, and, as regards form, to any school, Italian or foreign.

No attention whatever will be paid to scores written on libretti of antiquated forms, defective as literature, lacking dramatic interest and destitute of theatric effects; and, on the other hand, the excellence of the libretto, both as to subject matter and form, will be for the opera competing for the prize a matter of special value.

The competitor must present to the "Musical Establishment of the publisher Edoardo Sonzogno" the grand score of the opera in a clean, perfectly intelligible and complete form, for the normal orchestra,* and with it the transcription for voice and piano, and the libretto before the expiration of January 31, 1903.

* The normal orchestra is understood as formed as follows: Oboe, two flutes, two oboes, English horn, one clarinet, two fagotti, two pair of chromatic horns, two trumpets, tenor trombone, bass tuba, harp, kettledrums, grand caisse and cymbals, first and second violins, violas, 'celli and contrabasses.

Both the grand score, the transcription and the libretto, must have, if the opera is written in a foreign language, a rhythmical Italian translation for the entire vocal part of the music.

The grand score, the transcription, and the libretto must be presented without the author's name, but must, each, bear an inscription, which will be repeated on a sealed envelope inclosing the name and address of the composer and the name of the librettist.

Competitors, if taken into consideration, can be present at one or more sittings of the commission, for the purpose of producing their works.

Whenever the committee shall think it opportune, it shall have power to subject any of the competitors to an examination in composition, with closed doors, in order to ascer-

tain if they are really the authors of the works sent in for the prize.

The commission will select three scores to be admitted to trial on the stage, but the final judgment to which the prize is awarded will not be pronounced till after three performances of each of the operas selected, and, that is, after having ascertained the scenic effect on the public. The commission will bestow particular consideration on the works composed with the greatest simplicity of means.

The opera to which the prize is awarded will remain entirely the property of its author.

The competitors must take back these works in Milan; for this purpose there will be allowed four months after the announcement of the prize opera; when these months have expired the work, grand score, transcription for piano and voice, and libretto will be offered as a gift to some public musical library, and no exception can be made for any competitor.

The stage trial of the works sent in for the prize will take place at the International Lyric Theatre of Milan in the course of the year 1904.

The authors of the works selected for public representation shall assist at rehearsals of their works without any right for indemnity of their expenses.

All the expenses for the representation of the three scores are entirely charged to Edoardo Sonzogno.

Notice will be given in due time of the examining jury, which will be composed of several musicians, Italian and foreign.

The same jury has exclusive and ample power to decide questions referring to the competition for any case not provided for by this program. EDOARDO SONZOGNO.

PROF. AMINTORE GALLI,

The Secretary of the Competition.

MILAN, December 18, 1901.

New Harmony Course for Singers and Amateurs.

FRANK H. SHEPARD announces the formation of a special harmony class, to commence to-day, Wednesday, January 15, 3:30 p. m., Carnegie Hall. This course avoids the usual severe training, study on new lines of practical worth being used, especially valuable to singers. Valuable features are the work in ear training and a simple and practical method of sight singing, by which a singer can without further aid teach himself to sing at sight.

Mr. Shepard at first planned an outline of the latter only, but on account of the great interest shown in the ideas of harmony combined with ear training and sight singing he decided to incorporate a regular course of sight singing instruction, devoting part of each lesson to this branch. The Shepard method of sight singing is an entirely original one, in which the elements of the subject, namely, note reading, eye and ear training, pitch finding and rhythm, are studied separately. In this way the results depend entirely on the application of the student, and not on the musical talent. Voice teachers will be interested in the fact that very little use of the voice is required, much of the work being purely mental. The simplicity and directness of the method are shown by the fact that it was devised for the use of choir boys, who can receive only scanty musical training on account of the heavy demands of the church services. It makes use of no elaborate nomenclature, but goes to the heart of the matter in a simple manner.

The first two lectures, on successive Wednesdays, January 15 and 22, are free to those interested; they will be given in the Francis Fischer Powers studios, Carnegie Hall.

PADEREWSKI'S

TOUR IN AMERICA

—1902—

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THE BERTHOLDT,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, January 4, 1902.

A Warning to Outside Artists.

THE fact that Washington audiences can appreciate the very best music has been demonstrated so many times that it seems unnecessary to record this statement in *THE MUSICAL COURIER*. It has been shown in this place that local musicians who cater to what they suppose to be the low musical taste in Washington are themselves classed by the Washington public as musicians of secondary rank.

Visiting artists often make the mistake of "singing or playing down" to Washington audiences, assuming the airs of a resident of the city visiting and instructing the people of the country. This attitude is the result of the idea that New York (for that is where they usually hail from) is the only city in the United States.

The average New Yorker knows and cares little about any city outside of his own. If he ever stops to think about Chicago, San Francisco or Washington he vaguely pictures to himself the customs of their inhabitants.

The people of Chicago—Are they educated, and have they a public school system? Do they have tall office buildings in Chicago?

San Francisco—The trolley has probably not been discovered here. Do the inhabitants ride bicycles, or have these been introduced yet?

Washington—It is a social town, and there is a paper there called the *Washington Post*, probably a weekly. Sousa named a march after this paper. There are probably no newspapers of importance in Chicago or San Francisco.

These are the ideas entertained by the average New Yorker who has not traveled. It is easy to see how a New York musician would consider himself a Gulliver among Lilliputians when outside of his own city.

Therefore, New Yorkers, take heed! The Washington villagers are aware of these little kinks in your thinking apparatus. And when you feel yourselves overflowing with benevolence in your desire to come to Washington as musical missionaries, you had better think a few times before you lay yourselves open to the public disapproval and the criticism of the press.

When you are preparing your program for your Washington recital, bear in mind the fact that the Washington critics will judge your performances with much greater severity than those of local musicians.

The general sentiment here demands the best that there is. Sing songs to us which we have not sung ourselves, and play us some Brahms and Strauss music, or anything else that is good and not ready to go on the retired list. Remember also that Washington is the capital of a country of English speaking people, who are not partial to

German and French songs, and who like to hear their own language sung occasionally.

The first concert of the Musical Art Society, a new organization composed of choir singers under the direction of Otto Torney Simon, gave its first concert in December. The program included J. S. Bach's cantata, "God's Time Is the Best"; "The Flight Into Egypt" (second part), by Berlioz, and several part songs.

I have received four interesting songs by J. W. Bischoff. "O Cruel Love," a song for contralto or bass, is dedicated to Miss E. A. Stuart. There are some low B flats, A's and G's in the song which a deep contralto could sing with fine effect.

"She's All the World to Me," for high voice, is an extremely pretty song with a graceful accompaniment and taking words, beginning "Do you know to what kingdom my true love belongs?" The composition begins on an unusual chord, adding originality to the other merits of the song.

"Retrospection," a setting of "Tears, Idle Tears," by Tennyson, is another pleasing song for high voice which illustrates Dr. Bischoff's facility of a composer's technique; and "Not Half Has Ever Been Told," a sacred song, also for high voice, is an example of that dramatic style which he uses so effectively in much of his church music.

The third Saengerbund Musical at the club rooms, under the direction of Henry Xander, included the following numbers:

Chorus, Die Nacht.....	Abt
Saengerbund.	
Tenor soli—	
The Lotus Flower.....	Schumann
A Vision.....	Schumann
Horatio Rench.	
Contralto solo, The Asra.....	Rubinstein
Mrs. Margaret Nolan-Martin.	
Soprano soli—	
Were My Song With Wings Provided.....	Hahn
I Love You.....	Sobieski
Mrs. W. L. Wilson.	
Trombone solo, The Sentinel Asleep.....	Von Tilzer
John Elbel.	
Vocal duet, The Regatta.....	Rossini
Mrs. W. L. Wilson and Mrs. Margaret Nolan-Martin.	
Duet for cornet and trombone.....	Selected
Messrs. Haina and Elbel.	
Quartet for cornet, French horn, trombone and tuba.....	Selected
Messrs. Haina, Schulz, Elbel and Schmidt.	

The Choral Society, under Josef Kaspar's direction, scored a great triumph in "The Messiah" December 27.

On December 31 a Christmas service at St. Mark's Pro-Cathedral presented the St. Cecilia and Junior choirs in an attractive program of old Christmas carols, and much credit is to be given the organist, Ernest Winchester, for the fine renditions.

Nordica's recital on the same day brought forth some interesting remarks by "W. J. G." of the *Washington Times*. Please listen to this, Mr. Henderson, of the *New York Times*: "But when she came to the German songs and sang Grieg's impassioned 'Ich Liebe Dich' with all the ardor of a burning soul, before the last note had died away every man in the audience that wasn't a stick felt like rushing up and exclaiming, 'Do you mean me, Madame Nordica?'"

WASHINGTON, January 11, 1902.

Much interest is being shown in the Washington Composers' Concert, which will take place at the Raleigh in

the last week of January. Mr. and Mrs. Jasper Dean McFall are sparing neither time nor labor in making the affair a success. The task before them is a difficult one, Washington composers being extremely numerous. Among others may be mentioned Herman Rakemann, Douglass G. Miller, Robert Clay Stearns, Herndon Mossell, John P. Lawrence, Harry Wheaton, Howard W. Heiting, Mrs. Rita Ryan, Ernest Lent, Henry Xander, Will Pierson, Benjamin Judson, Walter Wilmarth, Miss Wilmuth Garry, Tragina, Mr. Pfeiffer, Dr. E. S. Kimball, Mrs. Susanne Oldberg, Miss May Bailey, Katherine Wells Reddington, William Waldecker, Mrs. Clifford Howard, Sara Todd, Armand Gumprecht, Anton Gloetzer, Mrs. H. C. Hansbrough, Reginald De Koven, W. H. Santelmann, J. W. Bischoff, E. H. Droop, Stephen H. Jecko, R. C. Garland, Lillybridge, Carl Richter, Buckert Krell, Edward Bergenholz, Arthur Goldsborough, John Flood, Harry Patterson Hopkins and Oscar Franklin Comstock.

Oscar Franklin Comstock gave his fourth studio recital on January 8. He was assisted by Miss Flora Fridenberg.

On Thursday a piano and song recital was given at the Washington Club by Mrs. Alice Benson and Archibald Olmstead. Mrs. Benson has only recently recovered from an attack of grip, but she heroically sang her numbers on the program. While not in her usual form, her voice showed no signs of the severe bronchial trouble with which she was suffering, and she was heard to good advantage in the legato songs. Her selection of songs was pleasing. Alabieff's "Russian Nightingale Song" and "Meine Liebe ist Grün," by Brahms, were among the number. Mrs. Benson has a charming way of ending her phrases on the first beat of a measure.

Mr. Olmstead surprised his friends, who have known him as an accompanist only. He knows how to produce a delightful tone, which is velvety and which sings. He plays soft passages with grace and delicacy, and loud parts with vigor and dash. His pieces included the Beethoven Rondo in G, op. 51; Moszkowski's Tarantelle, and Chopin's A-flat Ballade. Mr. Olmstead played the second part of this latter piece, where the octave melody begins somewhat slowly, and he failed to produce the insinuating caressing effect which Mr. Hunkeler claims is so essential to the correct performance of Chopin music. With this exception his performance was creditable, and he proved himself to be a capable and magnetic performer. Mr. Olmstead accompanied Mrs. Benson in her songs.

On Wednesday Miss Katherine Kautz, the daughter of John Kautz, of Albany, gave her friends an enjoyable hour at Droop's by playing a group of piano pieces. Chopin's Nocturne in D flat, op. 27, No. 2; his F sharp Nocturne, op. 15, No. 2, and an Etude; Liszt's "Legend of St. Francis di Assisi"; the "Liebestod," and one of her own compositions, were among her numbers, all of which were cleverly performed. Philip Hale devotes several paragraphs of his notes in the last Boston Symphony program to a quotation from Mr. Kautz.

The Friday Morning Club will have a Washington composer's program on January 31. Mrs. Wilson Young and Miss Byrnes, who have the program in hand, are sparing no efforts toward making the affair a great success.

Miss Mary A. Cryder has engaged Signor Antonio Scotti for a concert to be given in the Columbia Theatre on February 14.

BERENICE THOMPSON.



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Jan Kubelik

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SECOND CONCERT AT METROPOLITAN OPERA HOUSE, NEW YORK (RECEIPTS),	5,645
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(Daly's Theatre, New York).



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, January 9, 1902.



RS. THEODORE WORCESTER, the pianist, will shortly give a recital in the Music Hall, Fine Arts Building.

On January 21, at the Spiering Quartet's last concert of its special series in the Music Hall, Fine Arts Building, Alexander Glazounow's Quartet in A minor, op. 64, will be heard for the first time in Chicago. Much interest is centred also in the appearance of Theodore Bohlmann, of Cincinnati, on the same occasion.

Josef Hofmann will give a "popular farewell recital" at the Music Hall, Fine Arts Building, on Sunday afternoon, January 12.

At Aurora, Ill., on January 14, Mrs. Theodore Worcester, pianist, and a quartet consisting of Messrs. Kuehn, Seidel, Esser and Steindel, will be heard in an attractive program. Eleanor Meredith is to be the vocalist and Mrs. Steindel the accompanist. Mrs. Worcester will play two piano solos and Dvorák's Quintet in A major, for piano and strings.

After the Chicago Orchestra concert on Saturday evening, January 4, F. Wight Neumann entertained a number of musicians in honor of Ella Dahl Rich and Josef Hofmann.

A musician in New York State, who recently returned from a three years' course of piano study in Europe, and who was a pupil of Leschetizky, has just arranged to take correspondence lessons in Mrs. Fannie Church Parsons' kindergarten method at the Fine Arts Building.

It is learned that two Chicago violinists, Joseph Vilim, of the American Violin School, and Mr. Kramer, of the Chicago Orchestra, are, like Kubelik, graduates of the Prague Conservatory in Bohemia.

THE HAMLIN COMPANY'S ANNOUNCEMENTS.

Mrs. Sue Harrington Furbeck, Leon Marx, Miss Jessie Harding (reader) and Miss Eleanor Scheib (pianist) will give a concert before a social club in Joliet on January 10. Leon Marx plays with the Schubert Club, Grand Rapids, on January 21.

Chas. W. Clark sings at St. Louis on January 18 and at Aurora on April 23.

Frank Hannah, Miss Helen Smyser and Miss Grace Johnson will assist in "The Persian Garden" on Saturday next at Michigan City.

Miss Elizabeth Blamere takes part in "The Messiah" with the Ravenswood Musical Club on January 12.

Miss Helen Smyser, Miss Adah Bryant, Frank Hannah and Albert Borruff sing in "The Messiah," with a chorus from the Apollo Club, at the Chicago Commons, on January 16.

Miss Elizabeth Blamere, Mrs. March Ritter Loomis, Alfred D. Shaw and John T. Read sing in "The Messiah" performance at the Chicago University Settlement on January 23.

An orchestra with Theodore Spiering as conductor will play at the Athletic Club on February 19 and 20.

Holmes Cowper will be heard at Cincinnati on April 23.

HINSHAW SCHOOL OF OPERA IN "FAUST."

Under the direction of William Wade Hinshaw, the Hinshaw School of Opera will present "Faust" at Steinway Theatre on the evenings of January 14, 16 and 17. Musicians selected from the Chicago Orchestra will support the singers. The chorus will number forty voices, and the cast for the various performances is to include the following persons:

Margherita	Maud Beyers, Sadie Carson McDonald or Florence Gertrude Smith
Faust	Raymond Stephens or W. R. Palmer
Mephisto	Herbert L. Waterous or Harry Lawrence Siebel
Siebel	Lillian Mattice, Florence Muir or Ada Bryant
Valentine	Marvin Victor Hinshaw
Martha	Ada Bryant or Eva Flint
Wagner	Harry Martin

HOWARD WELLS' RECITAL.

Howard Wells, pianist, who is a popular member of the American Conservatory's faculty, will give a recital at the

Music Hall, Fine Arts Building, on the evening of February 4. Mr. Wells' program will embrace representative piano compositions, including the Symphonic Etudes by Schumann.

THE SPIERING ORCHESTRA NEXT SEASON.

The Theodore Spiering Orchestra's series of events in Chicago next season will consist of ten Sunday afternoon concerts at the Studebaker Hall, Fine Arts Building, the dates being arranged as follows: November 2, 16, 30; December 14, 28; January 13, 27; February 10, 24, and March 10.

The orchestra will make tours and give series of concerts in other cities.

HELEN BUCKLEY'S CONTINUED SUCCESS.

A local critic gives the ensuing account of Helen Buckley's recent success in Wichita, Kan.:

Last evening at the Auditorium a large audience was present to greet Miss Helen Buckley, of Chicago, in her song recital in the lyceum course. The audience was a representative one, composed of some of the best musical talent in the city, and those who have heard her before and have been entertained by her wonderful voice. The program was arranged in six different sections, and so diversified as to please all tastes, likes and predilections. Her first number was an aria from the oratorio of "Eli," by Costa, "I Will Extol Thee." In oratorio Miss Buckley especially excels, and here her rich, full voice, so magnificently modulated and expressive, has the scope to display its training, its sweetness and its range. The rest of the finely selected program was songs from the German, four numbers; songs from the French, five numbers; a group of old melodies, four numbers; songs from the English, four numbers, and songs from the American, six numbers. "Loch Lomond," especially sweet and quaint, she gave with feeling and strength, as also the Irish air of "Molly Bawn." The Russian air showed her great range and scope, as well as the carrying possibilities of her voice. The vigor and sturdy music of the German melodies she rendered very faithfully, and "The Nightingale's Song," in the American group, was delicately soft and seemed to thrill with the music of the woodland and the echoes of the hills, from the depths of whose sylvan retreats came the dulcet tones of the nightingale.

Miss Buckley has a magnificent soprano voice and sings with delightful ease, this being manifest even in the most difficult parts of her work last evening.

With a voice strong, yet tender and sweet, and clear enunciation, Miss Buckley rendered her selections in a manner that showed her to be the true artist. Her range and superb flexibility are pleasing to all, and the sweetness and finish show the artist.—Daily Eagle, Wichita, Kan., December 21, 1901.

The Amateur Musical Club's programs in the Music Hall, Fine Arts Building, continue to be important features among the present season's musical events.

SYDNEY BIDEN.

Sydney Biden, who has arranged a contract with Dunstan Collins for the remainder of this season and for 1902-1903, will continue to make his home in Chicago. Henry Wolfsohn will manage this baritone east of Ohio. Mr. Biden will give a recital in New York on January 27, and in Boston on the 28th, while in February and March he will fill engagements in the West.

MARY WOOD CHASE.

Among forthcoming engagements which the gifted pianist, Mary Wood Chase, of the Fine Arts Building, will fill, are the following: Handel Society, Chicago, January 14; Mozart Club, Dayton, Ohio, January 23; Ithaca, New York, January 27; New York city, February 1; Boston, Mass., February 5; Mansfield, Pa., February 7; Toledo, Ohio, February 10; Knox Conservatory of Music, Gales-

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burg, Ill., February 27 (a children's recital in the afternoon and lecture recital in the evening).

Mary Dennis Manning, director of the department of dramatic art in the Sherwood Music School, Fine Arts Building, will read her arrangement of "Julius Caesar" before the Ossoli Club, of Highland Park, on January 16. Pupils of Mrs. Manning are at work upon two new plays, which will be presented in the near future.

JANUARY 11, 1902.

THE BUREAU OF FINE ARTS.

The Hamlin Company, of Chicago, will henceforth be known as the Bureau of Fine Arts, which has extensive interests. Charles Beach is president, and Louis Evans secretary-treasurer. After January 25 the Bureau of Fine Arts will be situated at 806 Fine Arts Building.

On Monday afternoon, January 13, Louis Evans, formerly president of the Hamlin Company, and now secretary-treasurer of the Bureau of Fine Arts, will leave for a tour of Kansas, Missouri and Texas, to arrange dates for the Chicago Symphony Orchestra, which is now under the direction of the Bureau of Fine Arts. At the present time this orchestra is playing in California.

Mabelle Crawford will sing the contralto part in "The Messiah" at Cincinnati, on January 18.

Mrs. Patrick Campbell, the English actress, has of late been a centre of attraction in Chicago's artistic circles. Last evening, at the Auditorium Annex, she entertained a number of prominent persons, including Mrs. Potter Palmer and Ethel Barrymore.

In expressing the following views before the Fortnightly Club, of Chicago, on January 9, Mrs. Patrick Campbell doubtless had in mind students of operatic roles, as well as of the drama:

"Whatever advice I may give others, I won't advise an American woman to forsake her happiness for the hardships and struggles of the stage. And yet I can say heartily and sincerely that all my labor has been more than repaid by the gracious welcome you have given me in this New World."

At her spacious studio in the Fine Arts Building, Mrs. Fannie Church Parsons has recently organized a new class of teachers, who are making excellent progress in her interesting kindergarten method.

Edwin Charles Rowdon, baritone, and Miss Mabel Sharpe will appear at the Convention Hall, Kansas City, on January 21, in the oratorio "St. Paul," the engagement having been arranged by Charles R. Baker, who selected Miss Sharp for this work owing to the power and carrying quality of her voice.

During the last week in March Clara Murray, harpist, will give a recital at Wausau, Wis.

"Why is it," asks the Chicago *Tribune* this week in an editorial entitled "Mobbing Musical Artists," "that of all the instrumental players only violinists and pianists are the victims of lovely woman when she gets on the admiration rampage? Certainly the 'cello and viola are nobler instruments than the violin, but performers on these instruments are never mobbed. The clarinetist and oboist may play their sweetest without arousing feminine interest. Trumpets and cornets may send out their silveriest tones, flutes may warble like nightingales, and even 'the loud bassoon,' which is ever loud, Coleridge to the contrary notwithstanding, may plead most piteously. The female heart is hardened to everything but the piano and violin. It is equally curious that in opera or on the concert stage it is always the tenor who arouses the feminine admiration and is always the victim of mobbing, never the baritone or basso. Why, for instance, should Jean de Reszké have become prematurely bald because of feminine demands for his hair, and several times narrowly escaped with his life in these feminine rushes, while his brother Edouard, finer of physique and nobler of voice, is immune? These are matters of some importance in the study of the 'eternal feminine.'"

Perhaps it should be added that the article begins: "The silly season has begun again in Greater New York, and Jan Kubelik, violinist, is its first victim."

Karleton Hackett, of the American Conservatory's vocal staff, has given the most thoughtful attention to the study of oratorio in all its aspects. As a teacher of oratorio style he therefore is exceptionally competent.

On Tuesday evening, January 14, Miss Clara Cermak, assisted by Miss Louise E. Blish, will give a recital, under the auspices of the American Conservatory, at Kimball Recital Hall.

Chicago concert-goers are reminded that on the evening of February 28 Eduard Zeldenzust will make his first appearance in this city at Music Hall, Fine Arts Building.

The Schumann Club has issued invitations for a musicale to be given by Miss Georgia Kober, pianist, and Dr. Hugh Schussler, basso (of St. Louis, Mo.), assisted by W. H. Sherwood, pianist, at the Sherwood Music School, Fine Arts Building, on Wednesday evening, January 15.

It is to be hoped that Richard Burmeister's setting of Tennyson's "Two Sisters" will be heard this season in Chicago, as well as in New York. Mr. Burmeister will give a recital at the Music Hall, Fine Arts Building, on Thursday afternoon, February 13.

THE ELEVENTH ORCHESTRAL CONCERT.

The concert given yesterday by the Chicago Orchestra at the Auditorium was the second event in the interesting historical series. Mozart's Symphony in C major; overture, "Der Freischütz," Weber; Schubert's "Unfinished Symphony," and "Variations and March," Lachner, constituted the orchestra's numbers.

Fritz Kreisler's musicianly interpretation of Spohr's Concerto for violin, No. 8, aroused well deserved dem-

onstrations of enthusiasm. "Allegro Molto," "Adagio" and "Allegro Moderato," all were finished, artistic, complete. Mr. Kreisler is magnetic. The large audience was absorbed in his playing. Encored, he contributed one of the Spohr duets for two violins, Mr. Baré assisting creditably.

To-night the program will be repeated.

The following paragraphs are from an appreciative estimate of Mary Wood Chase's playing:

Many of the best music critics of Lexington braved the intense cold of Tuesday evening to hear the piano recital of Miss Mary Wood Chase. They were well repaid by the gifted artist. Miss Chase gave a brief outline of the program, dwelling at length upon the Schumann "Carneval" and touching the contrasting scherzi of Chopin and Mendelssohn; nor was the exquisite Gluck "Gavotte" overlooked. Her playing was forcible, showing a reserve power masculine in its strength.

Gigantic technical difficulties were reduced to mere bagatelles with an ease keenly appreciated by students of music. She has an immense tone, somewhat hard in heavy passages, but singing and pulsating deliciously to the very end of the string in the exquisite Chopin numbers. These last were given with great artistic finish and a freedom from the sickly sentimentality so often infused into them. She is master of the pedal, that important and much abused factor in the production of piano tones. Miss Chase is an artist and Lexington was fortunate in securing an evening upon her tour South. And all hope to have her again here in her next series of recitals.—Lexington Leader, December 21, 1901.

"The Bohemian Girl" will be presented next week by the Castle Square Opera Company at the Studebaker Hall, Fine Arts Building.

This week "Cavalleria Rusticana" and "I Pagliacci" have constituted the attraction, the following singers appearing in the various roles: Adelaide Norwood, Gertrude Rennyson, Ethel Houston Du Fre, Marion Ivell, Nora McGahan, Reginald Roberts, Joseph F. Sheehan, Edwin A. Clark, Josephine Ludwig, Winfred Goff, George Tenney and Francis Carrier.

The Chicago Auditorium Conservatory presented the ensuing program at its faculty concert in the Music Hall, Fine Arts Building, on the evening of January 7:

Symphony No. 40, in G minor.....	Mozart
Orchestra.....	
Vocal, Quae morebat (from Stabat Mater).....	Pergolesi
Beatrice Peixotto.....	
Concerto for Violin and Orchestra (first movement).....	Sansone
Marjory Gane.....	
Vocal, O Paradiso (from L'Africana).....	Meyerbeer
Sig. U. Beduschi.....	
Piano soli—	
Prelude in C sharp minor.....	Rachmaninoff
Autumn.....	Chaminade
Fay Hill.....	
Introduction to Act III, from Otello.....	Gleason
Orchestra.....	
Vocal, Drink to Me Only.....	Old English
Irish Love Song.....	Margaret Ruthven Lang
Indian Love Song.....	De Koven
William A. Willett.....	
Violin, Chaconne.....	Bach
Errico Sansone.....	
Vocal, Pieta Signore (air).....	Stradella
Sig. U. Beduschi.....	

Special mention must be made of the noble harmonies in Mr. Gleason's "Introduction." The popular baritone, Mr. Willett, sang well, and with accustomed spirit. Fay Hill and the other performers, including Marjory Gane, a talented pupil of Mr. Sansone, were encored, and the



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event served to introduce to Chicago the eminent tenor, Sig. Beduschi. Under Mr. Sansone's capable leadership the orchestra did some creditable work. In playing the special program numbers it was more successful than in accompanying the soloists.

The large and appreciative audience served to illustrate how popular is the Auditorium Conservatory.

The program of the lecture recital to be given by Dr. Henry G. Hanchett, of New York, in Lecture Hall, on Tuesday morning, January 21 (under the auspices of Sherwood Music School), will be as follows:

ANALYTICAL PIANO RECITAL.

By Dr. Henry G. Hanchett, of New York.

Subject: "The Classical and Romantic Schools of Composition—Their Development and Contrasts."

PROGRAM OF ILLUSTRATIONS.

G minor Organ Fantasia.....Bach-Liszt
Consolation, Andante in B flat, op. 62.....Dussek
The Adieu, first movement from Sonata in E flat, op. 81.....Beethoven
Second Ballade, op. 38.....Chopin
Bird as a Prophet, No. 7, from Forest Scenes, op. 82.....Schumann
Lohengrin's Reproof to Elsa.....Wagner-Liszt
Feu Follet (Will o' the Wisp).....Prudent
Galop Chromatique.....Liszt

This was the program which Mrs. Katherine Fisk and Gregory Hast presented on the afternoon of January 9 in the Music Hall, Fine Arts Building:

Come Raggio di Sol (old Italian).....Caldara
Die Mainacht.....Brahms
Ein Ton.....Cornelius
How Deep the Slumber of the Floods.....Carl Lowe
(Arranged by A. L.)
Gregory Hast.

Lungi dal Caro Bene.....Secchi
Feldensamkeit.....Brahms
Obstination.....Fontenailles
Auf Wiedersehen.....Nevin
Mme. Katherine Fisk.

Phyllis Has Such Charming Graces.....Anthony Young (1625)
(Arranged by Lane Wilson.)
Gregory Hast.

Ma Mie (old French—specially arranged).....
Roses in the Garden.....Norman O'Neill
Edward Gray.....Sullivan

Oh, That We Two Were Maying.....Ethelbert Nevin
The Dandelion.....Chadwick
Slumber Boat.....Gaynor
The Red, Red Rose.....Hastings
Mme. Katherine Fisk.

A part of Scene 3, Act II, from Samson and Delilah.....Saint-Saëns
Delilah.....Mme. Katherine Fisk
Samson.....Gregory Hast

Mrs. Fisk, who is no stranger to Western concertgoers, once again succeeded in delighting many of her hearers, while Gregory Hast's artistic singing, which is now familiar to America as well as England, made a distinctly favorable impression.
MAY HAMILTON.

FREDERICK WARREN.—Frederick Warren, the well-known baritone, who is a member of the Chicago Auditorium Conservatory's faculty, has been thus highly recommended by William Shakespeare, the English vocal instructor:

No. 14 MANFIELD STREET, W., April 2, 1901.

I have great pleasure in recommending Frederick Warren as a professor of singing. He studied with me over twelve months and made very great progress in his singing. Mr. Warren possesses a most sympathetic baritone voice, which he uses with taste and skill. I believe him to be an excellent teacher.

WILLIAM SHAKESPEARE,

Professor of Singing, L. R. A. M.

Before an appreciative audience at the Chicago Auditorium Conservatory Mr. Warren recently sang Arthur Somerville's setting of Tennyson's beautiful poem, "Maud."

An interesting series of studio recitals, which the baritone gave in the early part of the present season, aroused much favorable comment in musical and social circles.

GLENN HALL IN NEW YORK AND BOSTON.—Glenn Hall's success in the East is thus described by eminent critics:

Glenn Hall sang with all the fervency of a true tenor.—Mr. Hunker, in New York Sun, December 28, 1901.

Glenn Hall's tenor voice rang out steady and true, though there was a somewhat too sentimental preachment in the finest of the numbers allotted to the tenor voice, the accompanied recitative, "Thy Rebuke Hath Broken His Heart," and the air, "Behold and See," which followed. When the oratorio is repeated this evening Gregory Hast will sing the tenor solos, with less voice, but possibly with a different style. Mr. Hall deserved the warm appreciation which he received.—Mr. Krehbiel, in the New York Tribune, December 28, 1901.

Glenn Hall sang the tenor music and made a good impression.—New York Herald, December 28, 1901.

On the contrary, one regrets to say, the soloists, with the exception of Glenn Hall, tenor, were disappointing. From the very first note of "Comfort Ye, My People," Mr. Hall sang with certainty, freedom and true musicianly feeling. He managed his voice admirably with breadth and dignity, and was free of execution and quite in the spirit of suggested prophecy in "Every Valley."—Boston Herald, December 26, 1901.

The greater favor of the evening was obtained by the male singers, Mr. Hall's "Thou Shalt Break Them" and Mr. Tew's "Why Do the Nations?" being the only songs which were followed by any enthusiasm of applause. Mr. Hall gave the opening recitative with breadth and dignity, and was free of execution and quite in the spirit of suggested prophecy in "Every Valley."—Boston Herald, December 26, 1901.

Mr. Hall's familiar work in "The Messiah" needs no further commendation than the statement that he sang as well as usual.—Boston Post, December 26, 1901.

Of the soloists the tenor, Glenn Hall, was easily favored, and finely did he declaim the famous "potter's vessel" and "the rough places plain" passages.—Boston Globe, December 26, 1901.

NINTH CLAVIER PIANO SCHOOL RECITAL.—The ninth recital of the Clavier Piano School, season of 1901-1902, is to be given in Clavier Hall, Friday evening, January 17, with this program:

Pastorale.....Scarlatti
Miss Agnes Brennan.

Rondo, G major.....Beethoven
Air de Ballet.....Moszkowski

Mrs. Jessie Hoagland Mitchell.
Aveu, from Carneval.....Schumann

A Love Song.....Jonas
Berceuse.....Schytte

W. A. White.

Murmuring Zephyrs.....Jensen
Novallette.....Schumann

Miss Grace E. Hodgson.

Réverie.....Schütt
Toréador et Andalouse.....Rubinstein

John R. Rebarer.

Remarks—Subject: "Class Instruction in the Study of the Piano," illustrated by class playing.

A. K. Virgil.

Prelude No. 7.....Chopin
Octave Study.....Kullak

Sidney Steinheimer.

Caprice Alceste.....Glück-Saint-Saëns
Miss Bertha M. Hoberg.

Polonaise.....Paderewski
Miss Ethel O'Neil.

Pierrette.....Chaminade
Etude, op. 25, No. 9.....Chopin

Miss Jennie Wells Chase.

Concerto, D minor (first movement).....Rubinstein
(Orchestral accompaniment on second piano.)

Miss Winnifred Willett.

OBITUARY.

Kaethe Brandt.

FRAULEIN KAETHE BRANDT, one of the youngest members of the Irving Place Theatre Stock Company, died last Sunday at a private hospital on East Sixty-fifth street from the effects of an operation for appendicitis. She belonged to a family distinguished in the world of music and the drama. The great composer, Richard Wagner, was her granduncle, and her father is now prominently associated with the Hof-Theatre in Berlin. Fräulein Brandt was born in Berlin twenty years ago, and gave high promise of becoming a great actress of emotional roles. She had been on the stage several years. Last autumn she came to New York and made her debut here October 1 in the part of Taja in "The Veiled Image of Sais." Fräulein Brandt was engaged to Albert Reiss, the young tenor of the Grau Company, and this romance in the lives of the young people makes her premature death an event doubly sad. It is reported that Mr. Reiss is ill with grief and sorrow.

Leonard-Burr Musicale.

MRS. ELIZABETH LEONARD and Miss Kate Stella Burr united in an at home last week, which was visited by throngs of musical people, at the beautiful home of the former, this musical program being presented:

Contralto soli—

Allah.....Chadwick
Husheen.....Needham
It Was a Lover and His Lass.....Old English

Mrs. Elizabeth Leonard.

Baritone soli—

Sometime.....Little
Ich grolle nicht.....Schumann

Percy Hemus.

Harp soli—

Berceuse.....Gabriel Verdalle
L'Oiseau Mouche.....Gabriel Verdalle
Légende Bretonne.....Gabriel Verdalle

Miss Effie Douglass Putnam.

Tenor soli—

Der Neugierige.....Schubert
Maria am Fenster.....Franz
Schnell Vergessen.....Tschakowsky

Leo Liebermann.

Soprano soli—

Where Do You Come From, Baby Dear.....Buck
Spring.....Tosti

Mrs. M. Hissem De Moss.

Bass soli—

Drink to Me Only With Thine Eyes.....Old English
Border Ballad.....Cowen

Robert Kent Parker.

Kate Stella Burr at the piano.

Here was variety enough to please all tastes, and indeed the enthusiasm of the hearers was great. Mrs. De Moss sang with sweetness of expression and Miss Douglass played the harp with nice taste. Tenor Liebermann gave his group beautifully, and Robert Kent Parker sang with smooth tone quality and musically. Baritone Percy Hemus added new laurels to his wreath, while to close, the hostess, Mrs. Leonard, gave much pleasure with her group. Miss Burr played her usual sympathetic and refined accompaniments, and the affair was brought to a social close by refreshments.

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LATE LONDON NEWS.

HOTEL CECIL, LONDON.
January 4, 1902.

DURING the present week the Incorporated Society of Musicians has been holding high holiday at the Hotel Cecil, and from Monday to Friday the hotel has had such an influx of visitors with long locks, short locks and no locks at all as it has never known before. From all parts of England, Scotland and Ireland members of this learned society have flocked to London for the express purpose of indulging in a Bacchanalian feast of lectures, concerts and (need it be said?) dinners such as delight the soul of the pedagogue, though an enthusiastic musician was heard to remark that a little more music and a little less talk would have been no bad thing.

Of the lectures it is quite unnecessary to speak at length. Lectures are not often interesting hearing, and digests of them are certainly never interesting reading. We will, therefore, turn at once to the bright particular star in the firmament of the society, to the pièce de résistance in their Gargantuan orgie.

Some two years ago—to be accurate, the auspicious day was January 5, 1900—the general meeting of the society took place at Scarborough. The happy thought struck some member or members unknown that it would be nice of the society should pose as a sort of Maecenas to modern musical art and should do its little best to encourage native talent. The idea caught on and this resolution was passed: "That at the annual conference, 1901, an orchestra be engaged for the express purpose of introducing new or untried orchestral works by members or non-members of the society."

Now it is quite impossible to deny that the idea was excellent. There are scores of composers in Great Britain who never get a chance of having their works performed, and it is a pity that such should be the case. So when the Incorporated Society of Musicians set themselves the task of unearthing mute, inglorious Beethovens and of giving them tongues and glory at one and the same time, there is not a doubt that they really meant very well indeed. High and honorable, however, though their motives may have been, the somewhat pedantic body did not succeed in carrying them to a successful conclusion.

The publication of the intelligence that compositions were wanted drew quite a mass of manuscripts from their cozy corners in the bottoms of their writers' desks; in fact, the actual number received amounted to seventy-eight. So a committee of three was appointed to sit on them, and so successfully did the committee perform the duty for which it was formed that seventy-one of the manuscripts never recovered from the shock.

The committee in question consisted of George Halford, Mus. Bac. Dunelm, F. R. C. O.; Alberto Randegger, Hon. R. A. M., and George Riveley. Now I have not a word to say against any one of these gentlemen as musicians. They have long since proved themselves to be capable men and well versed in the theory practice of their art. But they are first and foremost teachers, and it is well known that men who spend their lives in teaching are very apt to place almost too high a value upon technical achievement, and to consider originality of almost secondary importance. That this should be so is, perhaps, hardly a matter for surprise. Pupils are many and geniuses few, and it is the only saving grace of most writers that their manuscripts contain no mistakes.

So these three gentlemen set to work upon the seventy-eight compositions, and it is pleasant to picture them rejecting this one because it contained consecutive fifths, or that one because even Wagner had never ventured to use such daring progressions, till they reduced them to the mystic number of seven, which made up Tuesday's program. The mystic seven were faultless, in one sense of the word. Certainly hardly one of them contained a progression that had not been used before many times. To those, however, who attended the concert, this method of selection seemed a little unsatisfactory, for originality had to go by the board.

Having, for instance, heard both "Tristan und Isolde" and "Lohengrin," we scarcely wished to hear Colin M'Alpin's Prelude to the second act of "Constantine"; in fact, though Mr. M'Alpin's technic is good and his musicianship sound, we venture to express the opinion that Wagner's treatment of the themes was, upon the whole, the better of the two. The Prelude to "Tristan" is, of course, an exceptionally fine work, but taking it all in all, we do not think that Mr. M'Alpin's version of it is really an improvement. His idea, too, of blending it with portions of "Lohengrin" was not altogether happy. The two works were written at different epochs in Wagner's career, and their style is somewhat different. If, therefore, Mr. M'Alpin had employed portions of "Parsifal," his efforts might have met with better success.

Dr. Ralph Horner evidently agrees with the old lady who found the Venusberg scene in "Tannhäuser" too shocking for words. So he has modified the music considerably, entirely eliminating all the over-dramatic portion, and has provided it with the new and eminently respectable title of "A Fairy Overture." We doubt, however, that the Venusberg music, in its new form, will ever really obtain the same measure of popularity that the older version possesses, and Dr. Horner was, perhaps, rather unwise in attempting to compete with Wagner upon his own ground. It was curious, by the way, to notice how popular "Siegfried" seems to be at the moment. The two best compositions played at the concert both contained the most characteristic portions of the Waldweben scene.

Acting on the fine old principle of keeping the best work until the last, the authorities placed the only two passable compositions of the evening at the end of the program. Rutland Boughton's suite, "The Chilterns," is, it is true, not a great work, but after a long dose of "Lohengrin," "Tristan" and "Tannhäuser," it was something of a relief to come to a composition that was not entirely drawn from other sources. Mr. Boughton has evidently made a sincere effort to catch the fresh, country spirit that his subject suggests, and if he has been only partially successful a little sincerity like this is worth all the technic in the world. His work has several faults, its greatest being undue length. He displays a disposition to work his material too hard and to cut a larger coat than his material will make. His orchestration, too, might be improved, and his writing is sometimes rather thin. But the intention was there, and his suite was not merely a rechauffée of older and better compositions.

Josef Holbrooke, too, shows touches of originality in his orchestral "Ode to Victory." His orchestration is decidedly better than that of Mr. Boughton, and he has quite a good idea of how to make effects. He writes with breadth and vigor, and he displays such originality in places that it is a pity that he failed to keep clear of the "Waldweben" motif. But except for these two compositions the program was a barren waste. Why, for ex-

ample, Paul Stoeving's Romanza from a violin concerto passed the examiners it is impossible to understand. For some ten minutes it meanders aimlessly on without rhyme or reason. Of beautiful melody it does not possess a single bar, while the workmanship is poor in the extreme. H. A. Keyser's Symphonic Variations, too, are obviously made to a pattern. There are the conventional Pastorale and the customary Barcarolle and all the other little tricks that one has learned to expect in such a composition, and it makes no addition to our store of music.

It is a pity that the plan was so poorly worked out. Surely among all those seventy-eight compositions there must have been a few with some pretense to originality. Even if they were not technically perfect we could have condoned the fault, for anything is better than these rehashes of works we know by heart. If the Incorporated Society of Musicians repeats the experiment let it bear this in mind. The idea was excellent in conception, but it failed in that pieces were chosen because their workmanship was good, which should have been rejected because they merely repeated what had already been said better.

London Notes.

Vernon Blackburn, music critic of the *Pall Mall Gazette*, has accepted the post of London music correspondent of the *Manchester Guardian*. We congratulate the important provincial paper on its choice of a London representative; Mr. Blackburn is not only an excellent critic, but a distinguished man of letters and stylist.

Percy Pitt, the well-known composer, is writing the incidental music to Stephen Phillips' new play, "Francesca da Rimini." The theme is a fine one, and it will be interesting to see how poet and musician have treated it.

Paderewski, who is at present resting at his beautiful villa at Monges (Switzerland), will be present at the dress rehearsal of "Manru" at Zurich on January 14 and at the first performance on the following day. "Manru" was given on New Year's Day at Cologne with immense success.

Rosa Olitzka will sing at the Saturday "Pop" on January 11.

W. Adlington is at present arranging a tour for Mark Hambourg, the brilliant young pianist, in Spain during the month of March.

Watkin-Mills, the basso, leaves England March 29 for America, and opens at Halifax, N. S., with a vocal recital on April 8. Mr. Watkin-Mills recently sang in "The Messiah" on six consecutive days—from December 17 to 22—a probably unprecedented feat.

Elgar's "Dream of Gerontius" was given for the first time on the Continent at Düsseldorf on December 19. The work was translated into German by Professor Butts, who also conducted the performance with great skill. The soloists were: Frl. Antonia Beel, Dr. Ludwig Wullner and Herr Willy Metzmacher. Dr. Elgar's masterpiece was enthusiastically received, and the composer, who was present, received quite an ovation. In a few years' time, when Europe and America consider it a hackneyed work, the London public will have an opportunity of confirming the verdict of foreigners.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., January 11, 1902.

CLARA E. MUNGER'S pupils are well known for the splendid work they always do, their reliability in whatever they undertake and the prominent positions occupied by so many of them. Mrs. Alice Bates Rice, soprano of the choir at King's Chapel, was heard at the last meeting of the Cecilia in a solo from "Azara," J. K. Paine's new opera. Mrs. Barnes, another pupil, sung on Wednesday in Pittsburg at a very swell society concert given at Mrs. Kirk Porter's. Mrs. Julie Wyman came down from Canada for this concert, and the tenor and bass were from New York. Miss Munger is always busy, all her time being fully occupied and there is a large waiting list of pupils.

Frederic Martin sang on the 3d at an organ recital in Union Church, Weymouth, given by John Herman Loud, organist of Harvard Church, Brookline.

Caroline Gardner Clarke sang at the fourth annual musicale of the Brockton Women's Club on the 6th.

Wallace Goodrich has established the Choral Art Society. The programs will consist for the most part of compositions of the sixteenth, seventeenth and eighteenth centuries, to be sung à capella; there will also be Bach cantatas.

The first concert is to be entirely of sacred music; a second concert, of secular music, is to be given in Chickering Hall. For the chorus he has engaged thirty-two trained singers, all with good voices, and many of whom are soloists in Boston choirs.

The Choral Art Society has for directors Dr. William S. Bigelow, Samuel Carr, Charles P. Gardiner, Henry L. Higginson, Bishop Lawrence, Eben D. Jordan and S. Lothrop Thorndike. Charles G. Saunders is secretary; the treasurer is Herbert Lyman.

There will be a song recital by Mrs. Helen Allen Hunt at small Chickering Hall on Wednesday afternoon, January 28. Mrs. Hunt will be assisted by A. Heindl, 'cellist of the Boston Symphony Orchestra, with Miss Lida Low at the piano.

At the New England Conservatory of Music, January 8, the sixth evening in the Faculty Course was a vocal recital by Miss Pauline Woltmann. Arthur Shepherd accompanied.

The Cecilia announces for its midwinter concert, February 4, an entirely new motet by Mr. Foote, himself conducting; a new work by Mr. Loeffler, which has had

only a private hearing; a French ballade, "L'Archet," for mezzo soprano solo, women's chorus and viol d'amour obligato, which Mr. Loeffler will play; a scena from Mr. Paine's opera, "Azara," Mrs. Alice Bates Rice, soloist; César Franck's 150th Psalm; a choral number from Horatio Parker's "St. Christopher"; a quite wonderful chorus, "Sunrise," by S. J. Taneyef (Russian); a song for female voices, by Miss Margaret Ruthven Lang; a Tschaiakowsky aria sung by Mr. Janpolski, baritone, and a group of songs by Mrs. Julie Wyman, who will also sing in the ballade.

A talk on "Tone and Interpretation," illustrated by some of his pupils, was given by Hans Schneider at his studio January 6. Those who appeared were Miss Bella Feinstein, Miss Annie Davis, Miss Bessie Palmer, Miss Agnes Crofwell, Miss Augusta Schwaab, Charles Maguire, William Simons, Miss Rachel Cady Aylsworth, Miss Kate Lowe and Miss Emma Maynard.

Carl Faelten, Sullivan A. Sargent and B. L. Whelpley furnished the entertainment at the Harvard Musical Association last Friday. Mr. Faelten played the Beethoven Sonata, op. 28; the Moszkowski Miniatures, op. 28, and the Chopin Allegro de Concert, op. 46. Mr. Sargent rendered two songs by Schubert and one by Schumann, besides others by less well-known composers. Both Mr. Faelten and Mr. Sargent seemed to be in a most charming mood, and were listened to by an appreciative and enthusiastic audience. Mr. Faelten will give the fourth in his series of piano recitals next Tuesday evening in Steinert Hall.

Chickering Hall was well filled on the occasion of the first concert given by the Adamowski Quartet this season. The program began with an entirely new String Quartet by F. S. Converse, then presented a paraphrase of Paderewski's new opera, "Manru," and ended with a Mozart Quartet.

Three Sousa concerts will be given in Symphony Hall, Sunday evening, January 19, and Wednesday afternoon and evening, January 22. This is the first time Sousa's Band has been heard in Boston for two years.

The Faelten Pianoforte School, Carl Faelten director, with the new year added a new feature to the curriculum by the formation of stage practice clubs.

Each club will consist of about eight to twelve pupils selected by the director according to age, grade, &c., from the list of the recent playing test. The clubs will be named after celebrated musicians.

Each club will hold sessions in Faelten Hall at regular intervals for the purpose indicated by the name.

All pupils assigned to a club are expected to take an active part in each meeting either in solo or ensemble work, and a record will be kept concerning the proceedings of each session.

With the exception of such teachers as may be appointed to conduct sessions of certain clubs, the director or other members of the faculty will only attend such meetings incidentally.

Friends of the pupils and of the school will be admitted to these exercises.

The exercises of the practice clubs are intended to fur-

nish one more important link in the characteristically thorough work of the school:

1. By providing frequent and regular occasions before friendly audiences of limited size, and in the favorable surroundings of the school hall.

2. By stimulating the useful review of formerly studied pieces along with the study of new matter.

3. By encouraging additional ensemble practice.

4. By familiarizing pupils of somewhat similar grades more extensively with each other's work.

5. By eliminating the necessity of too frequent and too lengthy pupils' recitals and confining these occasions principally to appearances of those pupils who are nearing the completion of their course.

The Schubert Club, of Holyoke, began its second season on the 8th with a concert in City Hall, under the leadership of John J. Bishop, of Springfield. The soloists were Mme. Camilla Urso, violinist, and Miss Inez Marston, soprano. The longest composition given was Buck's "King Olaf's Christmas," and there were a number of shorter choruses in addition to the solo numbers.

W. B. Willis published last month a book of studies for the piano, "Twelve Melodious Etudes in Unfamiliar Keys." A second edition will be issued this month.

The Apollo Club, an organization of male voices, gave its 123d concert in Chickering Hall on Friday evening.

Gregory Hast, the English tenor, gave his first recital in this city at Steinert Hall on Tuesday afternoon. Notwithstanding the heavy storm there was a large audience present. The applause was hearty and increased with each number, Mr. Hast being called back several times to bow his acknowledgments.

Mr. Hast announced a second song recital next Saturday afternoon in Steinert Hall.

The Orchestral Club gave the first concert of their third season Tuesday night in Chickering Hall. Georges Longy conducted, and the club was assisted by eleven professional players.

Jan Kubelik, violinist, gave his last recital in Boston before starting upon his Western tour on Wednesday afternoon in Symphony Hall. He was assisted by Miss Maria V. Torrilhon, pianist, and Rudolf Friml, accompanist. The program was: Concerto for Violin in D minor, Wieniawski, Mr. Kubelik; Arietta, Gluck-Joseffy; nocturne, Chopin; Hungarian Etude, MacDowell; Miss Torrilhon. Chaconne, Bach, Mr. Kubelik; prelude Rachmaninoff; Barcarolle, No. 5, Rubinstein, Miss Torrilhon; "Witches' Dance" (by request), Paganini.

Fritz Kreisler's violin recitals at Chickering Hall are to be given on the evening of January 23 and the afternoon of January 25.

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December 31, 1901.

Berlin Concerto.

THE last day of the old year, the last day of the first half of the musical season. Who is glad? Who is sorry? What will the new year bring? Money for a few concert agents and unpaid bills for the critics and concert givers. Heigho! Berlin is New York and New York is Berlin. The difference between them is merely some thousands of miles of sea water.

The holidays have made sad havoc of musical affairs. Concerts are few and far between.

Expiring efforts were made last week by Pierre Sechiari and Oliveira (Valerio Franchetti), two French violinists. The latter is unquestionably the greater artist. In fact, this flattering appellation can hardly be bestowed upon M. Sechiari, who played out of tune and time, and who has a small tone and a ragged technic. Oliveira is a French player in the best sense of the word. He possesses rare taste, tonal charm, finish in phrasing and delivery, warmth, and agility of fingering and bowing. It would be hard to choose between him and the fiddle phenomenon, Thibaud.

Ernesto Consolo is a pianist of unusual musical powers. He has individuality, and he is able to express it on the piano. No trifter is he, no sobbing sentimentalist, no performing athlete. His playing is legitimate, scholarly and absolutely satisfying. Such seriousness of purpose, and such perfection of performance are only too rarely encountered in our concert halls. Beethoven's E flat Concerto was given a reading that certain older pianists might well have envied. There was no slavish obedience to "tradition," and yet the piece sounded interesting. Strange, but true! A new "Concertstück," for piano and orchestra, led

by the composer, Da Venezia, and brilliantly played by Consolo, proved to be the most important work for piano that has been heard here for many a long month. The work is fresh, original and vital. The themes are melodious and eloquent, the piano part is given all due prominence, and the orchestration, while discreet, abounds in skillful touches of color and contrast. This Da Venezia has a future that will soon come to him.

Dr. Ludwig Wüllner gave the second song recital of his annual series. He has a large and faithful following here. How extremely faithful this following was proved at the latest concert, which consisted of twenty songs by Richard Strauss, a rather heavy diet for one evening, and musical fare digested by but few of the listeners, I make bold to say. Most of these songs are familiar to you through George Hamlin's Strauss recitals in America. There were several new pieces, of haunting melody, wonderful harmony and supreme workmanship. "Der Arbeitsmann" (The Laborer) made a great hit. Rubin Goldmark says that the piano accompaniment might be called "Reflections on Socialism, with leanings toward Anarchy." Wüllner was in good voice, despite an occasional huskiness. His interpretations were in the highest degree musical, intelligent and effective. The accompanist displayed great promise. His name was Richard Strauss.

Other concerts given within the past fortnight were those by Hedwig Kirsch, a young pianist, who made a very good impression in Brahms' F minor Sonata; Catharina Hennig-Zimdars, a singer, who made an impression in nothing; Paula Meyer, a singer, who has voice, but no art; Marie Hagen, who has a little of both, and could

use more; Joseph Debroux, a violinist, who played a program of exciting sonatas by Tassarini (1690), Loeillet (1728), Somis (1680) and Francœur (1698); Arthur de Greef, the Belgian pianist, who won golden opinions from the press, and loud plaudits from the audience, with a really magnificent performance of concertos by Liszt (in A), Grieg and Saint-Saëns (in G minor). De Greef is one of the best pianists heard here this winter; J. W. A. Pameyer, a thundering good pianist from Amsterdam; Gastone Bernheimer, pupil of Sgambati, had better make up the lessons he missed coming from Italy to Berlin; Else Widen, a soprano, sang with taste and charm, and possesses an unusually sympathetic voice; Ernesto Drangosch, pianist, from Buenos Ayres, has dark hair.

HARMONICA.

Berlin Gossip.

The Royal Opéra gave the following works last week: "Cavalleria Rusticana," "Bajazzi," "Magic Flute," "Samson and Delilah," "Tannhäuser," "Traviata," "Cinderella" (ballet), "Huguenots." The Theatre des Westens presented these operas: "Undine," "Beggar Student," "Fledermaus," "Czar und Zimmermann," "Martha" and "Don Juan."

Herrmann Wolff, the well-known Berlin concert manager, is down with cancer of the stomach. His case is considered hopeless. Mr. Fernow is at present the nominal director of the Wolff agency.

Sylvio Lazzari, the composer of the opera "Cupid," which was performed with success last year in Hamburg, has just written a new opera entitled "The Witch." Charpentier, the composer of "Louise," is in Hamburg, where he will direct the first German production of his work on January 3. "Louise" is to be given in Berlin end of January.

August Kraft, a pupil of Emil Liebling, of Chicago, is in Berlin, where he intends to prosecute his piano studies for several years.

Otto Kunitz is about to return to California. Mr. Kunitz has been studying composition here, and prior to his departure will publish four piano pieces, entitled "Album Leaf," "Gavotte," "Valse Caprice," "Theme, Variations and Fugue."

An amateur American minstrel show is being organized here, to take place on or about Washington's Birthday. Most of Berlin's music students will assist, as the affair is to be for the benefit of the American Woman's Club. Among those interested in the scheme are Consul-General and Mrs. Mason, Mr. and Mrs. Derrick, Mr. Vickery, Fred Wile, of the Chicago Daily News; Leonard Liebling, of the German Times; Mr. Hanson, Mr. Turner, Mr. Dreher, of the Associated Press; Mrs. Dreher, Mr. Cromelin and George Reed, singer and ex-minstrel par excellence. Among those who have kindly promised musical and

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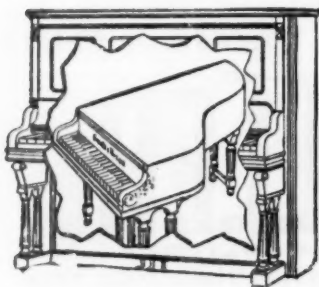
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Otto Hegner is giving piano recitals in Switzerland and France.

On January 5 Moriz Rosenthal will leave for Paris, where he is booked to appear at a Chevillard orchestral concert and several recitals. It is not a difficult matter to predict his success in a city where pale, placid pianism has become the style. Rosenthal will make the Parisians sit up.

It is rumored here that Sofie Menter, the eminent pianist, will settle in Berlin and organize a teaching class. She would doubtless be warmly welcomed by the other piano pedagogues of this city.

Bremen has had an exceedingly busy musical season. Under Panzer's able direction Liszt's "Dante" Symphony was done with exceptional success. The work had never before been heard in Bremen. Director Nössler and his chorus gave an excellent performance of Händel's "Samson." Of pianists, there were Paderewski, Busoni and Prof. Georg Schumann. Busoni failed to please the public and the critics. Petschnikoff and his wife were accorded an ovation. Arthur van Eweyk, the American baritone, was enthusiastically received. The Marteau Quartet made a great hit, and many Bremen musicians consider it superior to the Joachim organization.

S. E. Hartmann, the young Chicago baritone, has gone to Milan, where he is soon to appear in opera.

Otto Floersheim's "Consolation," for orchestra, is to be produced at an orchestral concert in Neu-Ruppin, under the direction of Max Chop, middle of January. At the same concert Mrs. Chop (formerly the New Orleans pianist Céleste Groenevelt) will play a new concerto in C minor by her husband.

Several leading German vocalists spent the holidays at Bayreuth, with Cosima Wagner. A plaque has been placed

on the house at Biebrich, where Wagner composed a portion of "Die Meistersinger."

A malicious story was circulated here last week to the effect that Madame Melba and Herr Doehme (husband of Nordica) were in town together. Careful investigation failed to discover the slightest foundation for the truth of the report.

An essay in an American musical monthly is headed "Why the piano is unpopular." I was not aware that it is.

In the same journal a lady writes: "How will I use this musical knowledge of mine?" The answer is obvious.

Paderewski is in Cologne, where he will witness the performance of his "Manru" on New Year's Day.

It is stated with some degree of certainty that an autobiography of Richard Wagner has been found. The bulky manuscript, in the master's handwriting, is in the possession of Siegfried Wagner, who is said to have promised his father not to publish the document until thirty years after the latter's death. The celebrated biographer of Bismarck, Heinrich von Poshinger, will be intrusted with the task of editing the book, which is said to contain many letters from King Ludwig of Bavaria. The autobiography will appear in 1913.

The 10,000 mark prize competition of 1899, for the best German opera, will be decided in Leipzig this week. The decision of the judges is to be published on January 1.

When I stated some weeks ago that Frl. Ida Hiedler, of our Royal Opera, had a press agent and her eye on America, I made a bull's eye. The Berlin papers announce that Frl. Hiedler intends to go to the United States, in order to sing Brünnhilde and Isolde there. When? Mr. Grau, please answer.

Dr. Edward Elgar's "Dream of Gerontius" was given, under the conductorship of Herr Julius Butts, in Düsseldorf last week. The audience received it with enthusiasm, and the composer, who was present, was loudly cheered.

Happy New Year! HARMONICA.

PITTSBURG APOLLO.—The date for the Pittsburgh Apollo Club's next concert has just been set for March 6. Sara Anderson, who had such enormous success at a previous concert of this club, has been re-engaged as soloist for the March concert.

SOUSA'S BAND.

THE great popularity and strong drawing power of Sousa and his band again were demonstrated last Sunday night, when, in spite of several counter attractions, they drew an audience that overflowed the Herald Square Theatre. The program was happily arranged, containing eleven numbers, which were supplemented by as many more encores. The audience, as usual, was exceedingly demonstrative, and gave Mr. Sousa and his men the most cordial reception. The numbers which received the largest share of favor were Sousa's own compositions.

Richard Mansfield's "Hail to the Flag," which was first given by Sousa's Band two weeks ago, was played again and aroused a good deal of interest. The actors and actresses were present in large force and applauded Mr. Mansfield's piece to the echo.

The soloists were Miss Maud Reese-Davies, soprano; Miss Dorothy Hoyle, violinist, and Walter B. Rogers, cornetist. They did commendable work and had to give encores.

Last Saturday night in the Armory of the Twenty-second Regiment Sousa's Band gave a promenade concert which was attended by over 2,000 persons. Rarely has there been a more enthusiastic audience.

Last Monday the band began its nineteenth semi-annual and sixth transcontinental tour and is now in New England. It will give a concert next Sunday night in Symphony Hall, Boston.

Musical Salon.

THURSDAY afternoon, January 16, 1902, Waldorf-Astoria. The program:

Love Waltz.....Moszkowsky
Rhapsodie, No. 6.....Liszt
Miss Irene Szabadkay.
Sweetest Flower.....Van der Stucken
Mein Liebster ist ein Weber.....Hildach
Miss Frieda Stender.
Oh, For a Burst of Song.....Allitsen
Mme. Josephine Jacoby.

EXCERPTS FROM THE OPERA VINETA

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Magnus.....Heinrich Meyn
Hildegard, his wife.....Miss Frieda Stender
Albertus, a magician.....Dr. Franklin D. Lawson
An Old Fisherman.....Herman Springer
Ithobal, a Phoenician Prince.....Heinrich Meyn
Sarepta, his daughter.....Miss F. Marion Gregory
High Priestess of Astarte.....Mme. Josephine Jacoby
Edwin Starr Belknap, reader.
Max Liebling at the piano.

The second meeting of the Musical Salon will be held February 6, when will be given excerpts from the opera of "Manru," by Paderewski.

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EDUARD ZELDENRUST.

The Celebrated Dutch Piano Virtuoso Is Heard.

EDUARD ZELDENRUST, the Dutch pianist, gave his first recital in Carnegie Hall last Sunday evening, and, despite the unusual time and the fact that other concerts were in progress, filled the building and achieved a peculiarly personal triumph. Here is the program he presented:

Sonata, op. 31, No. 2.....Beethoven
Theme and Variations, op. 142, No. 3.....Schubert
Fantaisie and Fugue, G minor.....Bach-Liszt
Ballade, A flat.....Chopin
Etude, op. 25, No. 7 (C sharp minor).....Chopin
Etude, op. 25, No. 2.....Chopin
Polacca Brillante.....Weber
Isolde's Liebestod (Tristan und Isolde).....Wagner-Liszt
On the Wings of Song.....Mendelssohn
Hungarian Rhapsodie, No. 14.....Liszt

As physiognomy counts for so much in playing, it was no surprise to find Zeldenrust battling with the keyboard, overcoming it as does a general his foes, and sounding throughout the martial note. The newcomer is as small as Joseffy and d'Albert; is little, vigorous, alert, nervously forceful in climaxes and possessed of conquering fingers. He hurls himself upon the instrument, which rings brilliantly under his virile attack. And this brilliant quality is the dominating feature of the man's personality and play. He has indomitable courage; nothing daunts him, and when he builds up a climax it is like the tread of a conquering army.

With the Beethoven D minor Sonata Zeldenrust was least successful. He seemed nervous; he hurried the tempi and sometimes distorted the rhythms. The tempest was not unloosed in the first or third movements, while the slow movement lacked the note of deep pathos. The pianist had not found himself; had not his nerves under control. As soon as he struck the opening bar of Schubert's "Rosamunde Variations" the tone color became richer, the touch liquid and sonorous. All the variations were beautifully played—the scales in particular. Zeldenrust's velocity passagework is as smooth as an engraving. When he reached the great Bach Fantaisie the audience's enthusiasm had to be checked, for at the conclusion of the fantasia it broke into a storm of applause. It was well deserved. Zeldenrust delivered the monumental measures with passionate breadth, subjecting every bar to a keen intellectual analysis. The familiar fugue was taken at a perilous gait, though its symmetry and its clarity were never doubtful for a moment. The interpretation was admirable from both the viewpoints of the virtuoso and the artist.

Chopin, notwithstanding the racial differences between Holland and Poland, did not suffer at his hands. There were places in the A flat Ballade when one longed for more tenderness, more repose; but the dynamic apex was reached with easy strokes and the coda telling, powerful. The pianist was more successful with the C sharp minor Study, playing it with depth, tenderness and poetry. The little rhythmic Study in F minor was fairly rippled off. Perhaps the most effective performance of the evening was that of the Weber E major Polacca, too seldom heard in

recital. This piece was dazzling, the attack being impetuous and applause breeding. Wagner transcriptions are always experimental, and Zeldenrust was daring fate with the "Isolde's Liebestod," but he proved to us that he knows his Wagner as well as his Bach. He sang the music; its phrases were vocal, not instrumental. The same may be said of the Mendelssohn paraphrase, and, replete with orchestral splendor, the program ended with the Liszt Rhapsody. With such virtuosity was this old war horse handled that the artist was recalled again and again. He responded finally with the "Feuerzauber," which closed a most exciting recital. His technic is modern; his wrists like steel springs. His qualities as an ensemble pianist were tested Tuesday evening of last week with the Kneisel Quartet at Mendelssohn Hall, when he played the piano part of the Schumann Quintet in a most musicianly, satisfying manner. Zeldenrust has made a big success here.

Babcock-Buck Musical.

ON Sunday afternoon, January 5, Mrs. Charlotte Babcock and Dudley Buck, Jr., held another of their musical afternoons. The following program was given:

Tenor songs—
The Old Plaid Shawl.....Haynes
Parted.....Tosti
Mag de draussen.....Allisen
Dudley Buck, Jr.

Piano soli—
Aufschung.....Schumann
Waltz.....Chopin
Spinning Song.....Mendelssohn
Hattie Scholder.

Baritone songs—
Pilgrim Song.....Tschaiakowsky
Daphne's Love.....Ronald
Hugh E. Williams.

Violin soli—
Air (on G string).....Bach
Gypsy solo from l'Amico Fritz.....Mascagni
Perpetual Motion.....Paganini
Friedrich Voelker.

Soprano soli—
Lascia la dir.....Quaranti
Fayons.....Paulin
Miss Davis.

Piano soli—
Maiden's Wish.....Chopin-Liszt
Butterflies.....Grieg
Springtime.....Grieg
Hattie Scholder.

Tenor songs—
Liebesglück.....Spicker
Why Love Is King.....Buck
Dudley Buck, Jr.

Violin soli—
Romanza Andaluza.....Sarasate
Mazurka.....Zarizki
Mr. Voelker.

Mr. Buck was in good voice. Although Miss Hattie Scholder is but ten years of age, she is truly a wonderful child and created great enthusiasm. Hugh Williams, a professional pupil of Mr. Buck's, was heard to great advantage in the "Pilgrim Song" of Tschaiakowsky. He has a beautiful voice, which seems to improve every time we hear him. Mr. Voelker called forth much applause by his splendid violin playing. He is a sterling artist and should

be heard often. Miss Davis pleased her audience with her charming singing. In fact, Mrs. Babcock and Mr. Buck are to be congratulated on a very brilliant afternoon.

Among those present were Mrs. J. N. Winslow, Miss Stanton, Mrs. Walter Rutherford, Mrs. Cortlandt Van Rensselaer, J. P. Gilford, Miss Collamore, Mr. and Mrs. Louis Ogden, Mr. and Mrs. John Dennis Mehan, Mr. and Mrs. Walter Willets, Mrs. Buck, Philip Minton, Mrs. Abner Mellen and Peter Marié.

ROSENTHAL IN PARIS.

[BY CABLE.]

PARIS, JANUARY 14, 1902

Musical Courier, New York:

"Rosenthal, limitless triumph here last night. Two encores. Unheard of in Paris. "V."

Manuscript Society "Library Night."

THE Manuscript Society held a "Library Night" last Saturday, and from the number of volumes received the committee will agree that the event was a success. Regarding the value of the works sent in, it is not possible to say much at this time. All of the members of the society received a request to send in one or more books or scores. After the collection has been assorted and classified, the society will be able to tell something about the foundation for a library. A "smoker" for male members was held in connection with "Library Night" at the rooms of the society, 26 East Twenty-third street.

Courageous Nordica.

FEW artists, after the experience of a railroad wreck, would have the courage to appear before a critical audience within twenty-four hours, as did Madame Nordica in Nashville on Monday night. The prima donna sang in Atlanta, Ga., on Saturday, started in her private car Brunnhilde for Nashville on Sunday night, and en route the train rushed head on into a freight train. Madame Nordica was thrown from her bed and injured, her secretary and accompanist, E. R. Simmons, was also injured, and nearly everything in the car was wrecked. Although suffering Madame Nordica helped to comfort her fellow sufferers, and having done all she could, continued on to Nashville on another train, and carried the place by storm. Nashville had resigned itself to the disappointment of not hearing Nordica, when news of the accident reached there, and she received a memorable ovation when she made her appearance.

FRANZ KALTENBORN.—Franz Kaltenborn will be the soloist at the concert of the Staten Island Philharmonic Society, to be given at the hall of the German Club, Stapleton, Saturday evening, January 18.

A RETIRED vocalist, soprano, wishes to dispose of her library, consisting of fifty piano scores of the best known operas, operettas, oratorios and song books; the whole will be sold at a very reasonable price. Address "L." care of THE MUSICAL COURIER.

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PADEREWSKI.

THE following European press notices are just to hand:

"Ignaz Jan Paderewski is the most prominent name in the music world, and it took Paderewski a long time to visit our town. This, however, has at last happened. With his wonderful, fascinating playing, however, he simply carried the enraptured audience away with him—it was a case of 'Veni, vidi, vici.'"

"By birth a Pole, he resembles in more than one way his eminent countryman Chopin, from whom he seems to have inherited the poetry, elegance and the glowing feeling and perception. It is therefore quite natural that this endowment is the more pronounced in his Chopin interpretation. The wonderful poetry of his pianissimo touch, sounding like bells in the distance; then an overpowering, majestic fortissimo, with all its variations rich in color and tone, are prominent qualities of this great artist. Whoever has heard him play Chopin's A flat Polonaise will not believe that it is possible to ever hear again such feeling, such warm, invigilant expression, as that with which he endows the middle movement of Chopin's G major Nocturne, as well as the aria of Schumann's Sonata.

"On the other hand, the audience had ample opportunity to admire his unerring technic and marvelous, majestic power in Chopin's Waltzes and Etudes and in a Liszt Rhapsody. Even if he shines mostly in Schumann-Chopin Romances, he is just as strong in the classic authors. He who can interpret Bach's Chromatic Fantasia and Fugue so clearly, with such comprehension, with such feeling; he who can play Beethoven's grand C flat Sonata, op. 111, with such spirit and expression, has proved that also on this field he is an unequalled artist. The artist, who executed his program practically without interval, had, of course, amid loud and frantic applause, to give several encores."—Hannoverscher Courier, December 12, 1901.

"Yesterday's Paderewski concert can be termed the most important event of this season, as it was the means of our making the acquaintance of an artist who had never been here before, but who, without the least doubt, is the most eminent of all pianists. His greatest qualities are an accomplished and beautiful technic, a perfect knowledge, and a marvelous memory.

"Paderewski opened the concert with Bach's chromatic Fantasia and Fugue, which was executed quite after the old composer's own conception. Then followed Beethoven's very difficult C flat Sonata, which interpretation was careful and highly artistic. Then he played a number of Chopin compositions, which roused the audience's enthusiasm. It is well known that Paderewski is the best authority as a Chopin player, that Chopin's works might be termed his specialty, but such a scale, technic, such runs, have never been heard before.

"It would have been highly interesting to hear Paderewski play a Chopin Concerto with orchestra, and we regret very much that this treat was not in store for us. After Paderewski had played a nocturne of his own composition, a Liszt Rhapsody formed the finale of this highly interesting concert. He was, however, not allowed to leave the hall until he had satisfied the audience with three encores. The ovation he got was of so marked and enthusiastic a nature, which our calm and Saxon element would not have been thought capable of, that Paderewski can justly term his yesterday's appearance here an unheard of triumph."—Hannover Tages Nachrichten, December 12, 1901.

Alma Webster Powell.

ALMA WEBSTER POWELL and Eugenio Pirani, after their great concert tour in Russia, gave in Riga two concerts, at which the works of Pirani exclusively were played. Heinrich Höhne, writing in the *Neue Zeitschrift für Musik*, after enumerating many of Pirani's compositions, speaks of his effective waltz song and his twelve fascinating variations on the diatonic scale, adds:

These were written solely and alone for Mrs. Alma Powell, the prima donna of the New York opera, and dedicated to her, who alone of all living singers can cope with their extraordinary technical difficulties. With them this incomparable singer held the audience in chains. This lady, in capacity of expression, beauty, grandeur, power, purity, flexibility and compass of organ (for over two and a half octaves), evenness of register, infallible accuracy in tones lying far apart from each other, and following each other with maddening rapidity, wonderful roulades and trills, can scarcely find an equal, and hence evoked in a public already raised to enthusiasm by her performance of the fiercer storms of applause that are seldom heard here.

In other notices of this concert tour we read after accounts of the various cities visited by these artists:

Everywhere the compositions of Pirani in the talented renditions of the American artist created a deep impression. Seldom has been heard in any concert hall such frenetic applause as greeted both artists in Russia. The critic must signalize the melodious, heart-moving inspiration of Pirani and the phenomenal voice and charming delivery of Alma Powell. Most numbers were demanded da capo, and the wish was generally expressed that both artists will soon be heard again.—D. R., in *Zeitschrift für Musik*.

The concert tour of Eugenio Pirani and Alma Webster Powell becomes more and more successful. The applause given by the Russian public to the creations of Pirani and to that mistress of delivery was, as we learn from the Russian papers, quite extraordinary. Everywhere both artists found enthusiastic audiences. Many pieces had to be repeated. Both artists have resolved to repeat their tour after Christmas.—Norddeutsche Allgemeine Zeitung, Berlin, December 5, 1901.

Singing Societies to Welcome Prince Henry.

THE German singing societies of New York are planning musical features in honor of Prince Henry of Germany, for whose coming visit this city and nation are arranging a royal welcome.

EMMA NEVADA.

ONE of the latest pictures of Mme. Emma Nevada appears on the cover of this issue.

Madame Nevada, on her present concert tour with her own company, is repeating the triumphs she won two years ago, when she visited most of the larger cities in the United States. Wherever she has appeared she has attracted a large audience, and her welcome has been cordial. Her singing has aroused enthusiasm and evoked the plaudits of the music critics. The press teems with her praises. It is admitted that this remarkable prima donna never has done more brilliant and satisfying work than she is now doing.

The newspapers have given Madame Nevada the most complimentary notices she has ever received. A prominent music critic of the West thus extols her art:

No one could wonder while listening to the crystalline melody of Mme. Emma Nevada's voice last night that Verdi came expressly to Genoa to hear her in "Sonnambula," or that Signor Florimo, of Milan, declared her an ideal Amina. Nevada's voice is so thoroughly sympathetic in quality, so absolutely true, so perfect in trills, so exquisite in finish that one must acknowledge she has few if any equals among her contemporaries. Nevada produces the most wonderful effect by diminishing a tone until it dies far in the distance, and yet it does not once waver or sink from the pitch. Her voice shows the perfection of work and assiduous care, and back of it are soul, temperament, imagination. A voice with such bell-like quality, one capable of executing tremolos so brilliantly and with such finish and color of tone has never before been heard in this city.

ESTHER PALLISER'S RECITAL.—Miss Esther Palliser, the concert and operatic soprano, will give her first recital in Mendelssohn Hall to-morrow afternoon (Thursday). Her program includes several novelties, one song composed for her, and one song she will sing by request. Her list is interesting, and will begin with Bach and end with Nevin, as follows:

My Heart Ever Faithful.....	Bach
Ogni Pena.....	Pergolesi
La Zingarella.....	Paisiello
Der Tod das ist die Kühle Nacht.....	Brahms
Dors, mon Enfant.....	Wagner
Mondnacht.....	Schumann
Meine Rose.....	Schumann
Frühlingsnacht.....	Schumann
Romance (La Dame de Pique).....	Tschalkowsky
Fleurs d'Amours.....	Borodin
The Song of the Water Nymph.....	Arensky
Mazurke.....	Viardot-Chopin
Chanson Sarrazine (Le Chevalier Jean).....	V. Joncières
Lovers.....	Cowen
Marie Antoinette (new).....	A. L.
Pourquoi (new).....	Chaminade
No More.....	Henschel
The Lark Now Leaves His Wat'ry Nest.....	H. Parker
The Woodpecker (MS.).....	Nevin
Mighty Lak' a Rose (by special request).....	Nevin

BENNETT PUPIL'S SUCCESS.—Miss Ruth Peebles, a pupil of S. C. Bennett, is singing with great success in Savage's "King Dodo" company.

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NEW YORK, January 13, 1902.

THE attractive Powers-Alexander studios, at Carnegie Hall, were comfortably filled by a cultured audience January 9, assembled to listen to a lecture by Clemens Schroeder on the subject of the German Volkslied.

As a prelude to the lecture Harold Briggs played the first movement of the G minor Sonata, Schumann, with clean touch and good understanding of the musical content. Miss Julia C. Allen, violinist, followed with an Allegro and Pastorale by Reinecke, and a Dance by Musin, with whom she has studied. Miss Allen, though comparatively a newcomer to New York, is becoming known as a reliable and competent player and a careful teacher.

In a previous lecture Mr. Schroeder spoke on the Minnesingers and Meistersingers of the Middle Ages, reviewing briefly the work of the best names of that period of musical development. The German folksong was partly a logical outcome of the work of the Minnesingers, though the Volkslied often antedated the Minnesinger and formed the foundation for his lyric poems.

The German sings at all times, and has a lied for every phase of life. Thus we find songs of adventure, of love, of student life, of the Wander jahre, the Lands Knecht lied, of absence and of return to the loved one, of war and of resignation. The lecturer gave a very interesting account of the growth of the folksong, and had made a selection of eighteen or twenty songs, covering a period of several centuries. Some of these songs are very rare and difficult to obtain. They were sung by Carl Graw, of Berlin, a German baritone, with a pleasing voice and most excellent enunciation, who made every word of the songs understandable to those knowing anything of the language. He brought out the meaning of each song with a nice sense of variety and color, and made quite an effect with the Tyroler yodel in the closing song. Mr. Briggs accompanied with taste and discretion.

The lecture thus illustrated proved a very interesting novelty, and is well worth repeating, both here and in other cities.

At the close of the lecture little Elinor Page Spencer, announced as "a young artist from Chicago," played a Scarlatti Sonata and the C sharp minor Valse of Chopin with a tone and grasp quite remarkable in such a child. In response to an enthusiastic encore she gave the Serenata by Mason.

Mrs. Alexander was present and proved a charming hostess, as always.

Lillia Snelling is a young contralto pupil of Mrs. Morrill who seems destined for future prominence, to judge by her beautiful singing at the last of the Morrill monthly musicales, given last week. This was the program:

Duet, Gondolied.....Graben-Hoffman
Miss Snelling and Mrs. Morrill.
Ye Who Have Yearned.....Tschakowsky
Miss Snelling.
Violin obligato, Albertus Shelley.
Aria from Mitrane.....Rossi
Springtide.....Becker
With violin obligato.
Trio, Lift Thine Eyes.....Mendelssohn
Mrs. Morrill, Miss Clark and Miss Snelling.
Duet, Nearest and Dearest.....Caracciolo
Mrs. Morrill and Miss Snelling.

My Marguerite.....Old French
My Love Is Like the Red, Red Rose.....Hastings
Husheen.....Needham

Miss Snelling.

The young woman has a presence and personality altogether delightful, a repose of style and control of voice remarkable in one so young. She has evidently studied with her brains these three years under Mrs. Morrill, and the voice itself is most delightfully full of warmth and tone color. In a word, here is a voice and artistic nature which should bring great things to the fair owner. Miss Snelling also sang the solo from "In a Persian Garden," accompanying herself with fine taste, playing equally well.

Harriette Brower has been honored by the Italian composer Rossi, who is writing a piano suite especially for her in three movements, as follows: 1. The Coliseum; 2. Romanza; 3. Peasant Dance. Miss Brower's taste and skill as a pianist has evidently penetrated to distant shores, and this is small wonder, for to a superior technic she adds imagination and poetic appreciation. She has been very busy this season, teaching and playing, both in and out of New York. She begins next week a series of "Musical Talks on the Wagner Operas" for a club in Albany, fortnightly, where she also has a flourishing piano class.

Carl G. Schmidt's fifth recital (the fifty-fifth in all) occurred at St. Paul's Methodist Episcopal Church, West End avenue and Eighty-sixth street, last Tuesday evening, Edward McGahan, baritone, assisting. This was the program:

Fugue in F.....Guilmant
Early Morn at the Monastery.....Klein
Baritone solo, O God, Have Mercy.....Mendelssohn
Fantaisie.....Dubois
Sonata in A.....Mendelssohn
Baritone solo, O Fair and Sweet and Holy.....Cantor
Overture to Egmont.....Beethoven

Mr. Schmidt is constantly gaining the name of being a scholarly, thorough organist, who knows everything he plays, devoted to high ideals and with the necessary taste and technic to carry out those ideals. Even the ugly music of the opening fugue he made interesting through careful playing and intelligent phrasing. The vox humana stop in the "Early Morn at the Monastery," by the New York composer, Bruno Oscar Klein, was used by Schmidt with discretion; while the way he played the Mendelssohn Sonata was a lesson to certain organists who do things in slipshod fashion.

The program annotations were all well written, adding much to the appreciation by the audience of each particular piece, and altogether Schmidt is carrying on an educational work of value through his recitals.

The next recital, February 4, will have the choir of the church to assist, some two score voices and solo quartet.

Kate Stella Burr's "Daisy Chain" Quartet, mentioned in this column some time ago, was the special attraction at a musicale given at the home of Mrs. Hart, 60 West Fifty-fourth street, last week. Miss Estelle Harris, so-

prano; Mrs. Elizabeth Leonard, contralto; Mr. Vigeron, tenor, and Mr. Parker, baritone, sang the work with taste and effect, and a select audience listened and applauded. Afterward the performers were entertained at dinner and a jolly evening was spent. Mrs. Hart, herself a pianist of ability, is much interested in music and music makers.

Lillie Machin, the vocal teacher of Carnegie Hall, has a certificate from Signor Vannuccini, of Florence, Italy, as follows, in the original:

"FIRENZA, Marzo, 1898.

"Rinnuo a confermo il presente certificato, il quale atteste, come la Signorina Lillie Machin abbia in varie epoche, sia a Londra che a Firenze, studiato seramente il canto, e l'arte degl' insegnamenti di quello, da porta in grado di etter gia divenuta egregia maestra, che potra dar lezioni con sicuro profitto di chi vorra approfittarne—ed in fede dico.

LUIGI VANNUCCINI,

"Professor di Canto a Firenze, 3 Piazza Indipendenza."

For those unable to read this here is a translation:

"FLORENCE, March, 1898.

"I hereby certify that Miss Lillie Machin has at different times (in London and in Florence) studied singing with me and the art of teaching the same. She is not only thoroughly well qualified, but is unsurpassed as a teacher of the art. Miss Machin is undoubtedly able to impart this knowledge with assured success to those who avail themselves of her instruction.

"LUIGI VANNUCCINI,

"Professor of Singing, Florence, 3 Piazza Indipendenza."

Miss Machin's success as a teacher is well known, and the singing of her contralto pupil, Beatrice Taylor, has been especially mentioned in these columns.

Signor F. Greco is another teacher of the Italian vocal method who is kept busy, the new baritone, Guardabassi, who became such a favorite at Narragansett and Newport last summer, being his pupil. Well society gathered at Mr. Guardabassi's studio, 391 Fifth avenue, Sunday before last, to listen to some music and have a cup of tea. The soloists were Miss Marguerite Lemon and Messrs. Guardabassi, Wilczek and Keper. Among the guests were Mr. and Mrs. Charles Astor Bristed, Mrs. Frederic Bell, Mrs. C. L. Best, Mrs. Henry Barnett, Mrs. Wilbur Bloodgood, Mrs. Burke and others.

Among leading pupils of Greco, Mrs. Etta Miller Orchard, the soprano of the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, is perhaps best known; all she knows she attributes to him. He has a new Steinway grand piano in his studio.

Albertus Shelley, the violinist, will lead his Y. M. C. A. Orchestra January 23, at a wedding at the church on Fifth avenue and 127th street. The orchestra will also give a concert at the Harlem Y. M. C. A. February 14, and Shelley gives his own students' recital in the same place February 28.

Percy Hemus, baritone, made a great success at the Hotel Majestic musicale of Sunday evening, January 5, and has been re-engaged, with Miss Harris, for a February Sunday evening, when they will sing some of their duets, which made such a hit at Asheville last summer.

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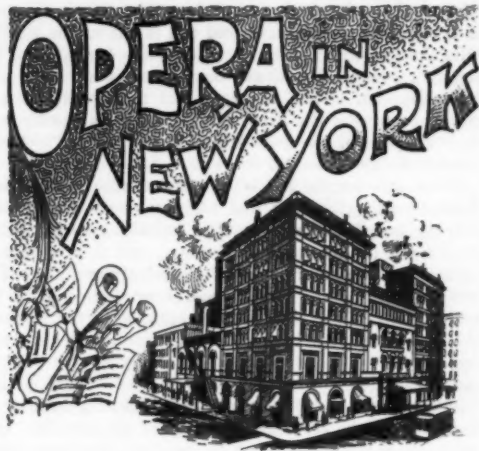
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ON Wednesday night of last week, and for the first time this season, the Swan Ferry from Montsalvat brought "Lohengrin" to the Grau slips at a bit after 8 o'clock. There was not a very large audience when it arrived, and a still smaller one when it sailed away. The tenor on board was Van Dyck. As soon as he landed he began to sing, and continued to the bitter end. When one hears this artist sing one is forced to the conclusion that here is a great actor lost to the world. Unfortunately one must still be a singer in order to appear in opera, but Van Dyck comes as near as possible to negating this condition. And "Lohengrin" makes such demands on the voice! Wagner was then in his Italian salad days and left the voice to speak for itself—his orchestral message was then not grown to the importance of later days. It follows that to bring out the beauties and the ethereal characteristics of the part the tenor must have subtle control of his voice, coloring vowels and tinting inflections with great vocal discrimination. All this makes it Van Dyck's worst role. His acting, always superb, is here wasted. Lohengrin needs a mystic pose to make him appear at all convincing.

The Elsa he came to rescue was Eames. And she sang the part of the virgin who sacrificed passion for inquisitiveness rather laboriously. Evidently she was not in singing form, and worked hard to keep her voice from galloping into all the keys at once.

Louise Homer as Ortrud brewed all the trouble, and at the same time an opera houseful of strident tones. Her voice is at its most piercing when it is at its largest, and she takes good care to keep it full blown all the time. It carves its way into "the fearful hollow" of one's ear and sets all the nerves tingling in protest. If the lady has a mezza voce let her bring it forth occasionally.

Bispham was her stage mate, Telramund. He is finally coming to his senses in the matter of enunciation, and there is still hope for him if he can be brought to believe that in the German language a rolling R gathers no praise. His acting was also less conspicuous than usual; and if he planes off some more of the melodramatic edges

the public may begin to realize what a few have suspected for a long time—that he is an artist.

Eduard de Reszké was a regal peacemaker, and made Mr. Grau's welkin ring with his sonorous voice. Muhlmann sang the Herald, and gave the necessary cues to his knock-kneed squad of trumpeters. The chorus improvised a lot of music as it went along and sang in all the tongues of Babel.

On Friday night Calvé flicked morality to tiny shreds and played "Carmen." She did no less in the manner of stage playing than she had on the occasion of her first appearance this season—and she could not have done more. She still juggles with powder puff, comb, decency and José's affection, but she does it all in the same way and with the same regularity. "One never knows what she is going to do," whisper the excited bachelors who sit near the kettledrums. Nonsense! One has but to see her once and it suffices to get by heart all her stage tricks. Of course one never knows what she is going to do with her voice, but, then, does Calvé?

Alvarez looked like a guardsman in the first act. He sang with much more regard for the score than he had at the first performance and his voice—in itself of beautiful quality—asserted much of its merit.

Scotti looked and acted the ungrateful part of Escamillo effectively. He wisely refused to repeat the "To-reador" song—a vulgar strip of music written to gratify the vanity of a baritone—but still offered his cape, Walter Raleigh fashion, for Carmen to walk upon.

Suzanne Adams sang the simpering part of Micaela very beautifully. It is one of her best roles.

Reiss—a splendid actor with the pudic legs of a Francis Wilson—and Gilbert were as picturesque looking a brace of smugglers as can be found in any illustrated colored supplement; while Bridewell and Marilly wore plaid shawls and played solitaire. Flon conducted undisturbedly and read some queer accents into the score. The performance was not as good as it had been on the first night of "Carmen"; some of the dash was lacking and out of the quintet all swing was taken.

For Saturday matinee there was a repetition of Mozart's immortal "Marriage of Figaro" with much the same cast as at its previous performance. Sembrich sang Susanna as only she can sing the part, and Eames was again in good voice. Campanari, whose equal as a legato singer is scarce to be found, acted his way joyfully and tunelessly through the part of Figaro. Seppilli conducted with much care of phrase and nuance, conducted as though he loved the music. Reiss was replaced by Vanni as Basilio.

In place of the announced "Fidelio" on Saturday evening there was given "Lohengrin." Ternina sang Elsa and made much of it—a part which can hardly appeal to her deeply. Dippel was a Lohengrin with elastic stride and a fervent voice. Blass—a very good singer—sat on the throne nobly, and Dufriche, who is versatility itself, sang the Herald. The rest of the cast was the same as on Wednesday evening. The performance was not stirring.

"Die Walküre" held the boards on Monday night, and it was the first performance this season of the work. With every time that one sees this drama there returns anew a bit of that first enthusiasm—the work is so satisfying to the ear and to the eye.

The willful daughter of Wotan was portrayed by Ternina. Sheer repetition of praise becomes tiresome both to listener and writer, but in the case of this wonderful woman no criticism, however glowing and truthful, has ever sounded the depths of her artistic possibilities. Her greatness as Isolde does not at all stand for her marvelous interpretation of Brünnhilde, nor again either one of these for the subtlety of her Tosca. And on this occasion her Brünnhilde was superb. There is something in the

timbre of the voice which particularly fits this part—a defiant ring of the untamed, which modulates to melting submission in the final act. Never for even a moment does she step out of the part; Ternina as a woman is swallowed whole by the character and her personality does not obtrude itself between the auditor and the impersonation—in a few words she makes the singing mime seem worth while. She had her big moments as usual on this occasion, where her work towered above her own standard; this seems to be the limit of praise.

Van Rooy appeared for the first time this season, and unfortunately after an illness. His voice still sounds vigorous and effective; but something has gone from it—he does not dare to insist on voicing as much of his temperament as he did formerly. There is about the use of his organ now a constant care, and the magnificent brutality has disappeared. On the other hand, the voice has increased in tenderness and is more mellow. His acting has improved vastly, and he is easily the big Wotan.

Van Dyck sang his part as he always does. But his conception of Siegmund is so dramatic, the manner in which he brings out the many shadings—these are so satisfying that one almost forgives the sins in his vocal category.

Blass was the sooty cuckold Hunding and lifted this character above monotonous sombreness. With a resonant voice and a commanding personality this is the most promising of the younger singers who must fill the shoes of waning voices.

Schumann-Heink tempested against immorality with matronly fervor. Her Fricka is splendidly drawn and convincing, while her glorious voice fills every crack and crevice of this character.

The tribe of "Walküre" consisted of Van Cauteren, Bauermeister, Homer, Scheff, Marilly, Seygard and Bridewell.

NEW YORK SCHOOL OF ACCOMPANYING.—The New York School of Accompanying begins the spring season with an increased attendance.

The ability of the students has been most favorably remarked during the season by well-known concert artists who have availed themselves of their services.

Members of the school will participate in several out of town musicales and concerts in the near future, beginning at Plainfield, N. J., and New Haven, Conn.

ZELDENRUST'S SECOND RECITAL.—Eduard Zeldenrust, the pianist, will give his second recital in Carnegie Hall on next Sunday evening, January 19.

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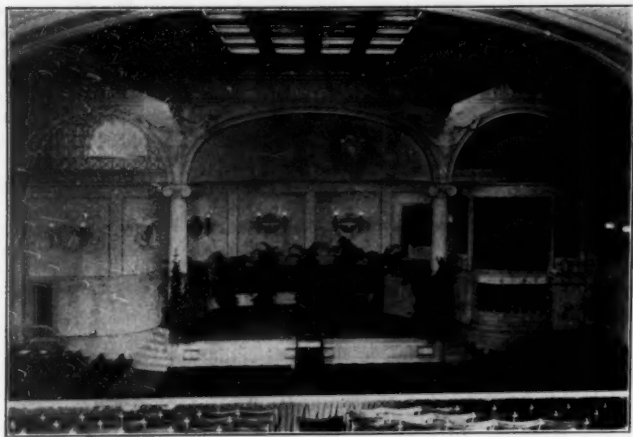
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[Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

ESTELLE LIEBLING'S CONCERT.

MISS ESTELLE LIEBLING, assisted by her brother, James Liebling, 'cellist; Charles Kurth, flutist, and the young singer's father, Max Liebling, as pianist, gave a concert in Mendelssohn Hall last Wednesday night. Everyone has expressed wonder at the musical talents of the Liebling family at home and abroad. Along with this musical instinct, the individual members of the family show that capacity for study which ultimately leads to success. Miss Liebling, who is chiefly to be considered in this article, returned to New York this season after her European triumphs. We have in previous reports described her voice, a soprano of beautiful quality and remarkable range. She has presence, style and rare musical intelligence, and it can only be a matter of a few years when her name as a singer will take high rank. There are certainly few young singers who give greater promise. As there were some changes made in the advanced program, we append the program given at the concert:

Aria from L'Allegro, Il Penseroso.....	Händel
Estelle Liebling.	
Flute obligato, Charles Kurth.	
Andante from Concerto.....	Sitt
Perpetuum Mobile.....	Fitzenhagen
James Liebling.	
Suleika	Schubert
Waldeseinsamkeit	Brahms
Ein Schwan.....	Grieg
Die Bekehrte.....	Stange
Estelle Liebling.	
Kol Nidrei.....	Bruch
James Liebling.	
Bergerette	(Eighteenth century)
Rest on Me, Dark Eyes of Beauty.....	Floersheim
Pastorale	Bizet
Florian Love Song.....	Godard
Estelle Liebling.	
Andante	Goltermann
Le Cygne.....	Saint-Saëns
Spinnerlied	Popper
James Liebling.	
Scene and aria, Il dolce suono, from Lucia di Lammermoor	Donizetti
Estelle Liebling.	
Flute obligato, Charles Kurth.	

Miss Liebling's trilling astonished even those who already recognize her gifts. In Händel's "Sweet Bird," and in the aria from "Lucia," her vocalization was excel-

lent. Her legato singing is not always convincing. Her vocal registers need blending. She did, however, sing most delightfully several of the songs, and produced in them happy contrasts. "Die Bekehrte," by Stange, the eighteenth century "Bergerette," and the impassioned "Florian Love Song," by Godard, are quite dissimilar, and these were some of the songs Miss Liebling sang especially well. The audience compelled her to add another song after the one by Godard, and she repeated the one by Mr. Floersheim, written, by the way, more than twenty years ago. The young soprano was recalled many times, and after her first group of songs was presented with numerous bouquets.

The young 'cellist who played the alternate numbers at the concert proved himself possessed of qualities that bespeak artistic worth and good schooling. The audience was very cordial to Mr. Liebling also, and he too was obliged to give an encore, Schumann's "Träumerei." Max Liebling, as the pianist of the evening, accompanied with his usual authority and with that sympathy which the occasion demanded. Mr. Kurth, one of New York's best known flute players, did his part in a most commendable manner.

The concert was in all respects a success, musically, financially and socially. Many persons of prominence were in the audience.

AUGUSTA COTTLAW'S RECITAL.

IT was Victor Hugo who prophesied that the nineteenth century would be the "woman's century," and woman, having come into her own during the last 100 years, enters the twentieth century with intrepid zeal, determined to hold fast to that which she hath, and gain as many more conquests as possible. When we come to the realm of music, we realize that woman's creative faculty is yet in its infancy, but as interpreters women are beginning to hold their own and compare very favorably with men of their own age.

It does not seem many years ago since Augusta Cottlow, a mite of a girl with great dark eyes, astonished us with her skill as a pianist. The remarkable talent of the infant prodigy has been wisely directed, and the small girl grown to womanhood returns to us an artist with the brightest of futures.

Seated at the piano in Mendelssohn Hall last Thursday evening, Miss Cottlow presented a radiant picture in delicate pink. Her dark Madonna-like beauty harmonized well with the slight physique and unaffected demeanor. The long program included several difficult compositions, and the friends who surrounded the pianist after recital expressed surprise when they saw that she was not in the least fatigued. Miss Cottlow opened her recital with the Bach Prelude and Fugue in D major, arranged by Busoni. Technically, as well as musically, the performance was one that might be taken as a model by young pianists of lesser gifts. There were many students in the hall who were charmed with Miss Cottlow's playing of Mendelssohn's "Seventeen Variations Sérieuses." Coming right after Bach these pieces made a deep impression. The remainder of Miss Cottlow's program was somewhat out of the beaten track. She showed that she was a good Brahms player in

the way she interpreted that composer's Rhapsodie in B minor and the Intermezzo in A flat. The Chopin Sonata in B minor she played next, and this is one of the works Miss Cottlow will play better a few years hence. She is merely a young girl yet, and therefore it is not only unreasonable but absurd to expect her to play it like an older woman who has lived and suffered. As Goethe put it: "The age of the gods begins at thirty-three." Miss Cottlow is barely twenty.

Those who left the hall before Miss Cottlow played the Tchaikowsky, Schubert and Liszt numbers missed the best playing of the evening. The Tchaikowsky piece she played was the Romance in F minor, and then came the Liszt Transcription of Schubert's "Lindenbaum," the Liszt Study in D flat and the splendid Liszt Polonaise in E major. Miss Cottlow is to be congratulated for playing the Polonaise instead of a Liszt Rhapsodie as her final number. It is a long time since any pianist of importance played this Polonaise at a New York recital. Miss Cottlow played the Polonaise with scintillating brilliancy, and although the program was long and the hour late, the admirers of the young artist did not leave for home until she played for them the inevitable encore.

FANNY RICHTER'S RECITAL.

ME. FANNY RICHTER, a resident pianist with a good European reputation, gave the first of two piano recitals in Mendelssohn Hall last Wednesday afternoon. Considering that New York was in the throes of a blizzard, the audience which assembled to hear Madame Richter was one of fair size, and throughout the afternoon rewarded her with enthusiastic applause. Since Madame Richter was heard before at a public concert here, she has played with marked success in the West and in Boston. The fact that she studied with masters like Liszt, d'Albert, Barth and Stavenhagen is equivalent to stating that her talents are unusual. Her tone is remarkable for a woman, big, full, warm, and at times thrilling in its clarity. There is not a trace of sentimentality in her playing, and there are not many women pianists of whom this can be said. Although charmingly feminine in appearance, Madame Richter evidently belongs to the school of virile technicians. While she has her poetic moments, too, at her first recital she impressed her listeners as a performer of wholesome, healthful vigor. She was visibly nervous during the playing of her first group, and this condition may account for her occasional injudicious use of the loud pedal. That this fault is one not common with her was discovered later, when she played beautifully and flawlessly.

Madame Richter's program was made up of compositions familiar to New York music lovers. The list included Liszt's Transcription of a Theme from "Weinen Klagen und Sorgen" (one of Bach's church cantatas); Chopin Nocturne, in C minor, op. 48, No. 1; "Papillons," Schumann; Sonata Appassionata, Beethoven; "Carneval," Grieg; Caprice, Mendelssohn; "Magic Fire" music, Wagner-Brassin; "Legende," Liszt, and as an extra number a Polonaise by Paderewski.

To-night (Wednesday) Madame Richter will give her second recital in the same hall, and on this occasion will be assisted by Hermann Springer, baritone.

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will have an elegant Frontispiece Page containing the Picture of

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R. E. JOHNSTON, the Manager of DUSS'S BAND, has ordered 25,000 copies of the edition for distribution all over the United States.

THE "LAW FOR VOCAL TEACHERS."

Editors The Musical Courier:

THE question of "Law for vocal teachers," so brilliantly discussed in the New York Musical League (formerly Women's Philharmonic Society), is of so much importance to all vocal aspirants that I feel you could with profit give further space to this subject. A paper of such a great circulation as yours can do much toward inaugurating this movement. I would suggest that you invite the opinions pro and con of the vocal teachers throughout the United States. The following is my opinion:

To lift the rank of the artist vocal teacher and officially give his position acknowledgment by the Government would be a fine step for the public, which would thus be saved many a bitter disappointment.

There should be selected by the Government artistically irreproachable examiners, who could conscientiously put an end to the humbugging of the public by vocal charlatans. The public, on the whole, has no idea how much knowledge, ability and gift is necessary to be an imparter of the vocal art; hence will go to where the aim is reached the quickest and cheapest. In no field of education and culture is qualification so necessary as in vocal art, and yet anybody who knows a little of music and can keep time, knows half a dozen keys and can't succeed in any other way, sees fit to teach a few songs, &c.

In every other branch of education a board of examiners decide the fitness of the applicant for the role of teacher, and only when a satisfactory evidence of fitness is shown is he or she qualified to teach.

Why then is it not considered necessary in the noblest of all arts; in music in general and in vocal art in special?

If, after such conditions are settled, the public wants charlatans, let it have them.

I am sure we in our club don't come under that head.

What do I think about an examination?

First—That the vocal art teachers should have an artistically gifted ear.

Second—That the vocal art teacher should be able to explain plainly the idea of what good tone production consists.

Third—That the vocal art teacher should be a musician, and be compelled to prove it, and

Fourth—That the vocal art teacher should be able to illustrate the highest individual standard of vocal art with his or her own voice, as this voice and its skill are the pupil's model.

Think how this would elevate the standard of vocal art all over the world.

In Germany the vocal teachers are considering the examination of teachers by governmentally appointed examiners. They wish to establish the most rigid and thorough test, and they expect to succeed.

Why not we?

JANUARY 2, 1902.

ANNA LANKOW.

Gerardy to Remain East.

JEAN GERARDY, the cellist, has abandoned his California tour because of the tremendous demands made on his time in the East. Henry Wolfsohn, his manager, announced yesterday that the Gerardy bookings here are unprecedented and of such an important nature as to warrant the instant cancelling of the proposed Pacific Coast tour.

Gerardy will play on Tuesday, January 14, in Utica; January 15, in Troy; January 16, in Buffalo, and on January 17 and 18 he is engaged for private musicales in New York. During the spring Gerardy will also be heard in recitals in New York and Boston.

Fella Litvinne.

MADAME LITVINNE has recently had a sensational success in Brussels, where she sang Brünnhilde in "Götterdämmerung." The following press notices just received tell the story:

Madame Litvinne displayed in the role extraordinary vocal excellence, dramatic understanding and masterly power. The evening was for her the occasion of a real triumph.—La Reforme.

At the head of the interpreters of the "Götterdämmerung," at the Théâtre de la Monnaie, we must cite Mme. Fella Litvinne. No one—and I speak, too, of the interpreters at Bayreuth—has assimilated better than she has the Wagnerian drama. She seems created to be its admirable and indefatigable protagonist. With marvelous suppleness, with a variety of accent, with incomparable authority, grandeur and mastery, she incarnates the personage of Brünnhilde. Vocally and dramatically she is Brünnhilde living and acting. The impression which she produced was considerable, and after the touching final scene, where her generous voice floats over the unchained

orchestra, the whole hall applauded with appreciative enthusiasm.—L'Eventail, December 29, 1901.

At the head of the interpreters we must mention Fella Litvinne, who has accustomed us to prodigies of excellence. To-day she personified Brünnhilde in a masterly style. As an accomplished lyric tragedienne, she feels deeply all the grandeur of the character. She incarnates it, she lives it with rare authority and realizes it musically without a moment of weakness, delivering herself entirely without any other thought than of being with all her soul the Brünnhilde dreamed by Wagner. Her voice of such a great extent and unalterable purity dominates and floats on the sea of sound. Such a performance forces from the most rebellious listener cries of admiration.—Le Peuple.

Sebastian B. Schlesinger's Songs.

Here are three more London press notices recording the merits and success of the compositions of Sebastian B. Schlesinger:

Sebastian Schlesinger, whose tasteful and artistic song writing is well known, has set to music Lord Tennyson's lines on the late Duke of Clarence, and the music has received special marks of royal favor in the acceptance of the dedication by the Princess of Wales and of manuscript copies by the Queen, the Duchess of Fife and other members of the royal family. This compliment seems to me of special value, inasmuch as it must be presumed that Mr. Schlesinger has been greatly handicapped by the poorness of the poetry; and perhaps if he were now to take in hand some other of Lord Tennyson's later lyrics he might render to the Laureate similar services to those which Sir Arthur Sullivan has rendered to Mr. Gilbert.—Truth, March 17, 1892.

From Novello, Ewer & Co. we have a song prompted by the death of H. R. H. the Duke of Clarence, in which Lord Tennyson's well-known ode is set to music by Sebastian B. Schlesinger, and it is as good music as any that Schlesinger has written. Among his best compositions are, no doubt, his "Schilflieder," or Reed-songs. His latest song, which is called after the late Laureate's poem, "Mourn in Hope," is dedicated by permission to the Princess of Wales, and it offers no difficulties to a soprano or baritone voice of ordinary compass.—St. James' Gazette.

"LOVE LIVES ON"

Mr. Schlesinger has a facile and graceful muse, and, I should fancy, never composes except when he is in the mood for it. His songs generally seem to be a simple expression of natural musical impulse, fresh and untortured. "Love Lives On" is no exception to the rule. It has many qualities to recommend it.—The Gentlewoman, December 31, 1892.

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Sat., 18, Worcester, Mass.	Mat. and Eve., Mechanics Hall
Sun., 19, Boston, Mass.	Evening, Symphony Hall
Mon., 20, Lewiston, Me.	Evening, City Hall
Tues., 21, Portland, Me.	Mat. and Eve., Jefferson Theatre
Wed., 22, Boston, Mass.	Mat. and Eve., Symphony Hall
Thurs., 23, Providence, R. I.	Mat. and Eve., Infantry Hall
Fri., 24, Hartford, Conn.	Mat. and Eve., Foot Guard Hall
Sat., 25, Meriden, Conn.	Matinee, Opera House
Sat., 25, New Haven, Conn.	Evening, Hyperion Theatre
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